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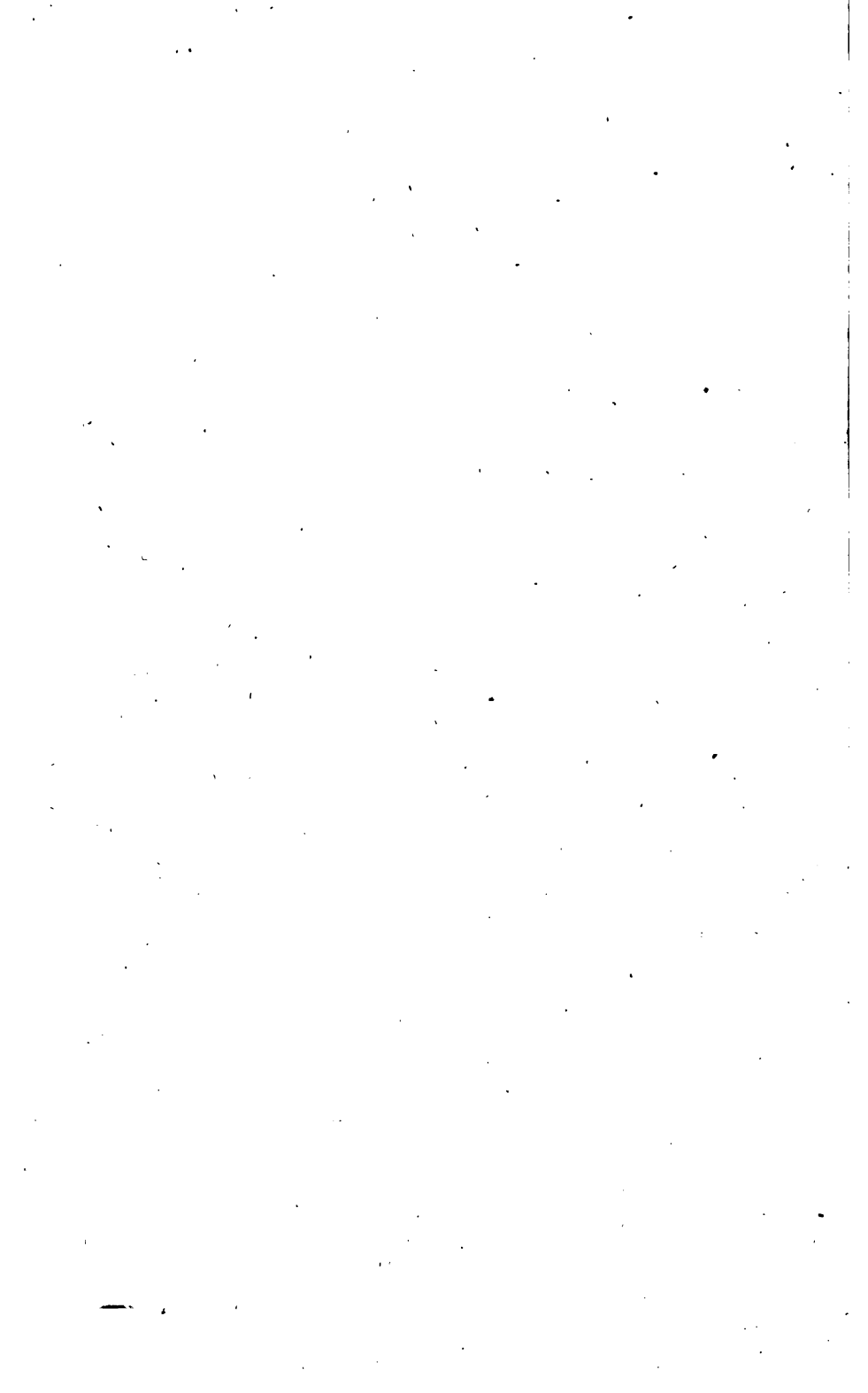
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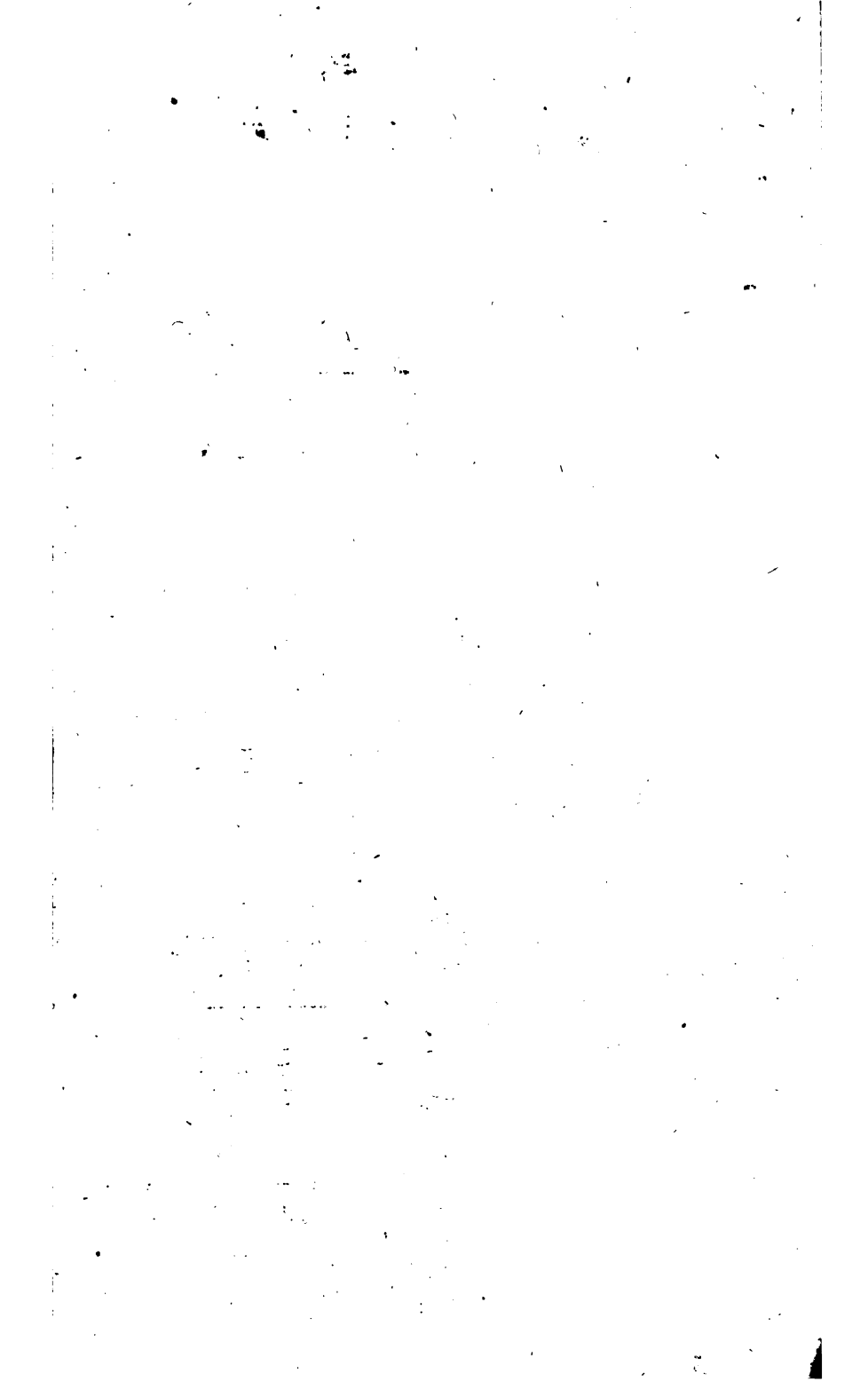
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Abbreviations and Connexions.

[illegible]

THE
ELEMENTS
OF
GREEK GRAMMAR:

WITH NOTES

FOR THE USE OF THOSE, WHO HAVE MADE SOME PROGRESS
IN THE LANGUAGE.

By Richard Valpy. D.D. (cf. Lomdes)

THE SECOND EDITION.

LONDON:

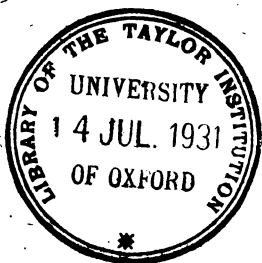
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1807.

Nequaquam me pœnitet hujus studii, quod per hanc recensio-
nem in *tractatione veterum Grammaticorum* consumsi. Imò tantùm eo
me adjutum sentio, non modò ad hoc opus, sed ad omnem facul-
tatem linguæ Græcæ, neminem ut arbitrer in *Græcis scriptoribus*
intelligendis proficere posse, nisi simili cursu lectionis *præcepta*
illorum *collegerit*, et ad optimas rationes *examinaverit*.

WOLFIUS, *Proleg. ad Homer.*



ADVERTISEMENT.

THE reasons, which obliged the author of this Grammar to prepare it for publication, are known to several of his friends ; to the public they would be unimportant.

His path was clearly traced. His Latin Grammar had found its way into general use ; a similar plan therefore would not be unsuccessful, if the execution were equal. He has now given it a decisive trial among his pupils ; and the event of that trial has exceeded his most sanguine expectations. The rapid sale of the first impression, and the testimonies of its utility, which he has received from several experienced teachers, have induced him to make considerable additions, and, he trusts, improvements, in this Edition.

It is the chief design of the Work to simplify and to explain. The Rules to be committed to memory by the young pupil will be found concise, and yet comprehensive ; the Notes to be read by the maturer student, as full and minute as the limits of the book would permit.

In the *Declensions*, the plan adopted by the best later Grammarians has been followed. The unnecessary and perplexing number of Declensions, given by CLÉNARD and some other writers, has been justly rejected by RHODOMANUS, VERWEY, VOSSIUS, and WELLER, who have reduced them to Three. In France that number has been sanctioned by the PORT ROYAL authors, and in Scotland by MOOR. In this country the great BUSBY, whose metrical Grammar is one of the noblest monuments of industry and knowledge, has made Five Declensions ; but the two last are branches of the third, and were admitted in consequence of the author's

plan to assimilate the Greek and Latin languages in every respect. If each contracted form of imparisyllabic nouns is to constitute a distinct declension, the number might be considerably increased, and the memory of the learner unprofitably burdened. For this last reason, in the words of the judicious SHARPE, "the formation of such nouns as are called Diminutive," of which Caninius has reckoned more than thirty forms, "Amplifying, and Possessive, is thought to be better acquired by use than by a multitude of rules."

In the number of *Conjugations* a still greater difference has been made. Some Grammarians have included all Verbs under one form; others have extended the number to thirteen. The plan of the former produced obscurity, that of the latter, prolixity, if not confusion. To avoid these defects, a middle way has been attempted, and justified by the success, which has attended it. The distinction of Conjugations of Verbs in ω by the termination of the First Future must be allowed to be simple and easy. To the objection, that may be made on account of the difficulty of finding out the First Future, it may be answered that the same difficulty exists in finding out the Infinitive Mood, the only distinction of Latin Conjugations. And yet the youngest Student is not at a loss to distinguish them. The plan in the present Grammar will be found, on experience, to simplify the subject, and facilitate the acquisition of this important part of Grammatical knowledge.

A still greater innovation will appear in the *Contracted* forms of Verbs. No Synopsis is given, because that Synopsis seldom leaves accurate traces in the memory of the young student. If he is made to give the rules and examples in this Grammar, when he meets a Contracted Verb, he will in a short time become perfectly versed in the principle and practice both of contracted and uncontracted forms.

The list of *Irregular Verbs* will be found copious, and, it is hoped, satisfactory. It would have been shorter, if the system of HERMANNUS had been followed, who banishes the obsolete and fictitious roots in $\epsilon\omega$, and considers the Futures in $\eta\sigma\omega$ and the Perfects in $\eta\kappa\alpha$ as Attic forms from Verbs in ω . However sagacious this observation may be, considered abstractedly, yet in an elementary book, professing to give the easiest methods of forming the tenses for the young pupil, it cannot be adopted in practice. Indeed he himself justifies the method observed in this Grammar: "Patet cur Grammatici ἀλεξέω finxerint; ἀλέξω non poterat aliter formatum habere futurum, vel Aoristum Primum, vel Perfectum, nisi tanquam ab ἀλεξέω."

On the *Syntax* the best Classical authorities are always produced. If examples are not taken from the NEW TESTAMENT, the omission arose partly from a wish that greater respect may be shown to the style of the Holy Scriptures, when it is found so generally authorised by quotations from the purest writers. On the meaning and construction of Prepositions much labor has been employed, and it is hoped that both deficiency and prolixity have been avoided. The metrical table has been found of singular advantage to the learner, who is required to give the example suited to the passage, which he is to explain. No precepts are given on the Prepositions in Composition, for no class of Greek students can be strangers to Bishop HUNTINGFORD'S *Exercises*, in which the fullest and the clearest directions are given. In the course of the *Syntax* it will be observed that the principles of Dr. MOOR of Glasgow, and of that great etymologist, HORNE TOOKE, have not been disregarded. The use, now become general, of Professor DALZEL'S *Analecta* has furnished the Student with the most valuable rules on Greek construction; delivered in an agreeable and interesting manner.

The *Prosody* is short and easy: it is intended to invite the young Scholar to a strict application to that object. If he is conversant with the few rules here given, practice and attention will soon raise him to a high degree of metrical accuracy. A key is placed in his hands, by which he may enter the fields of Poetry, and cull the fairest flowers of taste and genius. In these pleasing excursions he will derive great advantage from the directions of VALCKENAER, and of Professor PORSON, in their Notes to Euripides, and of BRUNCK to Aristophanes and Sophocles; and from the Criticisms of Dr. CHARLES BURNEY. Many ingenious and important observations will be found in Bishop CLEAVER on the *Rhythm of the Greeks*, and in Bishop HORSLEY on the *Prosodies of the Greek and Latin Languages*.

The rules for *Accents* are general. More particular observations will be found in the last Edition of BELL's *Greek Grammar*, which contains the comprehensive rules of Port Royal. An enlarged and analogical view of the subject will be supplied by Mr. NARES's *Elements of Orthœpy*, a book which ought to be in the hands of every Student.

For a more minute knowledge of *Dialects*, the student is referred to MAÏTTAIRE. It is hoped that the Tables, given in this Grammar, of the changes of Letters, will be found interesting.

An accurate account of the nature and powers of the *Digamma* will be found in DAWES's *Miscellanea Critica*, edited by that profound Analogist; Bishop BURGESS; in the instructive essay of Dr. FOSTER on *Greek Accents*; and in the learned disquisition on the *Greek Alphabet* by R. P. KNIGHT, M. P. The observations on the pronunciation of the *Digamma* have received the concurrence of an accurate investigator of ancient forms of language and of Classical Antiquities. To the list of digammated words in Homer Professor HEYNE's laborious researches have amply contributed.

The Edition of Homer, now preparing by Mr. KIDD, will throw considerable light on this subject, and on the genuine readings of the Poet.

The concluding system of the *Formation* of the language is that, which was suggested at the same time by HEMSTERHUISIUS in Holland and by Lord MONBODDO in Scotland. It has received considerable illustration from LENNEP in his *Analogia Græca*, and from our countryman BURGESS in his Appendix to DAWES, and in his *Essay on Antiquities*.

The great object of the Author has been utility. He has endeavoured to explain the meaning of terms, and the causes of constructions, and to enliven the rules by analogical allusions to other languages ; a mode of comparison best calculated to illustrate and familiarize the subject. If his explanations are not always satisfactory, they will at least engage the reflecting mind of an attentive student to investigate the origin, to trace the progress, and to extend his knowledge, of the purest and most copious of languages.

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There are twenty-four letters in Greek:

A, α,	Alpha,	a.
B, β, β,	Beta,	b.
Γ, γ, γ,	Gamma,	g.
Δ, δ,	Delta,	d.
E, ε,	Epsilon,	ē.
Z, ζ, ζ,	Zeta,	z.
H, η,	Eta,	ē.
Θ, θ, θ,	Theta,	th.
I, ι,	Iota,	i.
K, κ,	Kappa,	k.
Λ, λ,	Lambda,	l.
M, μ,	Mu,	m.
N, ν,	Nu,	n.
Ξ, ξ,	Xi,	x.
O, ο,	Omicron,	ō.
Π, π, π,	Pi,	p.
P, ρ, ρ,	Rho,	r.
Σ, Ϛ, σ, final Ϛ, Ϛ,	Sigma,	s.
T, τ, τ,	Tau,	t.
Υ, υ,	Upsilon,	u.
Φ, φ,	Phi,	ph.
X, χ,	Chi,	ch.
Ψ, ψ,	Psi,	ps.
Ω, ω,	Omega,	ō.

Of these, seven are VOWELS :

ε,	ο ¹ ,	short,
η,	ω,	long ² ,
α,	ι,	υ, doubtful ³ .

There are twelve DIPHTHONGS:

Six *proper*; αι, αυ, ει, ευ, οι, ου,

Six *improper*; α, η, ω, υι, ου⁴.

¹ In *e psilon*, *o micron*, *u psilon*, *i* is long. But the names of these letters have, since the adoption of the distinctive adjectives, been pronounced in this country as single words with the English accent, *épsilon*, *ómicron*, *úpsilon*. Some persons have lately resumed the ancient pronunciation. On this principle *oméga* must be called *o mēga*.

The addition of *psilon* to *υ* is unnecessary, as that vowel is not, like *ε* and *ο*, distinguished from a corresponding letter.

The letters *ε*, *ο*, *υ*, and *ω* were called *ει*, *ου*, *υ*, and *ω*, during the first centuries of the Christian era.

² Anciently *ε* was used for *η*, and *ο* for *ω* or *ου*: thus, ΚΟΡΕΣ for Κόρης, ΘΕΟΝ for Θεών, and ΗΕΡΩΔΟΥ for Ἡρώδου. The long mark was then placed over *ε* and *ο*, thus *ε̄*, *ο̄*, for *η*, *ω*.

³ They are called *doubtful*, because they are long in some syllables and short in others.

⁴ In the formation of the *proper* diphthongs, *ι* and *υ* are placed after *α*, *ε*, or *ο*. Hence *ι* and *υ* are called *Subjunctive*, and the rest *Prepositive*.

In the formation of the *improper* diphthongs, *ι* and *υ* are placed after the same vowels made long, *ᾱ*, *η̄*, or *ω̄*. The *ι*, then become silent, is placed under the former vowel. For the same reason *υι* is sometimes written *υ*.

Perhaps in strictness *αυ* and *υι* should be considered sometimes as *proper*, sometimes as *improper* diphthongs, according to the quantity of the former vowel.

The *ι* subscribed was anciently added to the former vowel, as

Of the seventeen CONSONANTS, nine are *mutes*, divided into

Three Soft,	π ,	κ ,	τ ;
Three Middle,	β ,	γ ,	δ ;
Three Aspirate,-	ϕ ,	χ ,	θ .

Each *soft* mute has its corresponding *middle* and *aspirate*, into which it is frequently changed; thus π has β for its *middle*, and ϕ for its *aspirate*¹.

Σ , which may be called a *solitary* Consonant, and which placed after the mutes forms

Three *double* letters; thus:

$\tau\varsigma$,	$\delta\varsigma$,	$\theta\varsigma$,	form	ζ ;
$\kappa\varsigma$,	$\gamma\varsigma$,	$\chi\varsigma$,	form	ξ ;
$\pi\varsigma$,	$\beta\varsigma$,	$\phi\varsigma$,	form	ψ .

And four *liquids*: λ , μ , ν , ρ ².

appears from Inscriptions and ancient MSS. thus AI. It is still sometimes joined to capital letters, thus A ι .

When a diphthong is dissolved by Diæresis, the latter vowel has two dots over it, thus $\acute{\alpha}\tilde{\omega}\pi\nu\omicron\varsigma$.

¹ When two *mutes* come together, they must be both either soft, middle, or aspirate: thus, $\tau\acute{\epsilon}\tau\upsilon\pi\tau\alpha\iota$, $\acute{\epsilon}\tau\acute{\upsilon}\phi\theta\eta\gamma$, not $\tau\acute{\epsilon}\tau\upsilon\phi\tau\alpha\iota$, $\acute{\epsilon}\tau\acute{\upsilon}\pi\theta\eta\gamma$.

² Γ before γ , κ , ξ , χ , is pronounced like ν ; thus, $\acute{\alpha}\gamma\gamma\epsilon\lambda\omicron\varsigma$ is pronounced $\acute{\alpha}\nu\gamma\epsilon\lambda\omicron\varsigma$, like n in *angle*.

N is changed into { γ before γ , κ , ξ , χ ;
 μ before β , μ , π , ϕ , ψ ;
 λ , ρ , and σ before λ , ρ , σ .

Thus, $\acute{\epsilon}\gamma\gamma\rho\acute{\alpha}\phi\omega$ for $\acute{\epsilon}\nu\gamma\rho\acute{\alpha}\phi\omega$, $\acute{\epsilon}\mu\beta\alpha\iota\nu\omega$ for $\acute{\epsilon}\nu\beta\alpha\iota\nu\omega$, $\sigma\upsilon\mu\mu\acute{\epsilon}\nu\omega$ for

There are two BREATHINGS, one of which is placed over every vowel or diphthong beginning a word:

The *soft* ('), the *aspirate* (')¹.

APOSTROPHE (') shows that a vowel is cut off, as, ἀλλ' ἔγωγ for ἀλλὰ ἐγώ².

When an apostrophe takes place, a soft mute before an aspirate vowel is changed into its corresponding aspirate: thus, for ἀπὸ οὔ, ἀπ' οὔ is changed into ἀφ' οὔ.

συνμένω: so in Latin, *impedio* for *inpedio*, *illudo* for *inludo*, &c. and anciently *aggulus* for *angulus*, &c.

N is added to Datives Plural in σι, and to Verbs of the third person in ε and ι, when the next word begins with a vowel: thus, ἔλεγεν αὐτῷ for ἔλεγε αὐτῷ.

The negative οὐ before a soft vowel becomes οὐκ, before an aspirate οὐχ: ἐξ before a consonant becomes ἐκ: οὐτω, ἄχρι, and μέχρι before a vowel take s, as οὐτως ἔφη.

¹ The *aspirate* has the force of *h*: thus, ὁ is pronounced *ho*.

τ and ρ at the beginning of a word have always the *aspirate*. If two ρ come together, the former has the *soft*, the latter the *aspirate*: thus, ἔρρεον.

Anciently H was the *aspirate* in Greek, as it is in Latin: thus, HEKATON was written for ἑκατόν.

The Æolians, who avoided the *aspirate*, used another sound, similar to a V or a W, to prevent the hiatus occasioned by the meeting of vowels in different syllables: this they called the *digamma*, because its figure resembled two gammas, one over the other, thus, F or F. Thus *φεςπέρα* for ἑσπέρα, ὠφὼν for ὠδν, τοῦτο φιδον for τοῦτο ἴδον. Hence the Latin *vespera*, *ovum*, *video*, &c.

² The vowels thus cut off are α, ε, ι, ο, and the diphthongs αι and οι; but περι and προ never lose their final vowel.

There are three ACCENTS in Greek: the *acute* (´), the *grave* (`), and the *circumflex* (˘).

The *acute* is placed on one of the three last syllables of a word.

The *grave* is never placed but on the last syllable¹.

The *circumflex* is placed on a long vowel or diphthong in one of the two last syllables².

There are only four POINTS or STOPS:

The *comma*, like the Latin (,).

The *note of interrogation* (;).

The *colon*, or point at top (˙).

The *full stop*, like the Latin (.).

These vowels and diphthongs are sometimes cut off at the beginning of a word by the Attics: thus, ὦ γαδὲ for ὦ ἀγαδὲ.

Two words are sometimes joined in one by *crasis*; as, καὶ γὰρ for καὶ ἔρα, ἀνὴρ, for ὁ ἀνὴρ, ἐγὼ οἶδα, &c.

¹ The *grave* is always placed on the last syllable of a word; but if that word should be the last of the sentence, the *acute* is used. The *acute* is always used on the interrogative τίς, and on the last syllable of a word followed by an enclitic; as, σῶμα ἐστὶ.

An *enclitic* inclines, and throws its accent, on the preceding word, with which it is joined and blended.

² Words accented on the last syllable are called *oxytons* or *acutitons*; words not accented on the last syllable are called *barytons* or *gravitons*.

PARTS OF SPEECH.

There are eight species of words, called PARTS OF SPEECH; *Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction*¹.

The four first are declined with *Gender, Number, and Case*.

There are three GENDERS: *Masculine, Feminine, and Neuter*.

There are three NUMBERS:

The *Singular* speaks of one.

The *Dual*², of two, or a pair.

The *Plural*, of more than two.

There are five CASES: *Nominative, Genitive, Dative, Accusative, Vocative*³.

The nominative and vocative are frequently the same in the singular, always in the dual and plural.

¹ The *Interjections* are included by the Greeks in the Adverbs.

² The *dual*, which adds precision to the Greek language, is not used in the Æolic dialect, or in Latin. It is not found in the New Testament, in the Septuagint, or in the Fathers. In the corruption of the language by the modern Greeks it was omitted. Thus it was used in that copious language, the Arabic, and omitted in the Persian.

³ An *Ablative* was admitted by ancient grammarians; but as it is always the same as the *dative*, it is generally omitted.

The dative has always *ι*, either final, or in a diphthong in the last syllable.

The genitive plural always ends in *ων*.

The dual has only two terminations, one for the nominative, accusative, and vocative; the other for the genitive and dative.

Neuters have the nominative, accusative, and vocative alike; and in the plural those cases end in *α*. In the dual they are like the masculine.

ARTICLE *ὁ, ἡ, τὸ, the*¹.

Singular.			Dual.			Plural.		
M.	F.	N.	M.	F.	N.	M.	F.	N.
N. <i>ὁ, ἡ, τὸ,</i>						N. <i>οἱ, αἱ, τὰ,</i>		
G. <i>τοῦ, τῆς, τοῦ,</i>			N. A. V. <i>τῶ, τὰ, τῶ,</i>			G. <i>τῶν,</i>		
D. <i>τῷ, τῇ, τῷ,</i>			G. D. <i>τοῖν, ταῖν, τοῖν.</i>			D. <i>τοῖς, ταῖς, τοῖς,</i>		
A. <i>τὸν, τὴν, τό.</i>						A. <i>τοὺς, τὰς, τὰ.</i>		

DECLENSIONS OF NOUNS are three, answering to the three first declensions in Latin.

The *first* ends in *α*, *η* feminine, and in *ας* and *ης* masculine.

The *second* ends in *ος* generally masculine and sometimes feminine, and *ον* neuter.

The *third* ends in *α*, *ι*, *υ* neuter, *ω* feminine, *υ*, *ξ*, *ς*, *ψ* of all genders, and increases in the genitive.

¹ The *article* usually answers to the definite article *the* in English. When no *article* is expressed in Greek, the English article indefinite *a* is signified. Thus, *ἄνθρωπος* means *a* man, or *man* in general; and *ὁ ἄνθρωπος*, *the* man. This *article*, which does not exist in Latin, has been found of great utility in modern languages.

First Declension.

Sing.	Dual.	Plur.
N. Μοῦσ-α,		N. Μοῦσ-αι,
G. Μούσ-ης,	N.A.V. Μούσ-α,	G. Μουσ-ῶν,
D. Μούσ-η ¹ ,		D. Μούσ-αις,
A. Μοῦσ-αν,	G. D. Μούσ-αιν.	A. Μούσ-ας,
V. Μοῦσ-α.		V. Μοῦσ-αι.

Nouns in δα, θα, ρα, and 'α *pure*², make the genitive in ας, and the dative in η, and the rest like Μοῦσα: thus, N. φιλία, G. φιλίας, D. φιλίᾳ³.

Nouns in η make the accusative in ην, and the vocative in η, and the rest like Μοῦσα: thus, N. τιμή, A. τιμῇ, V. τιμή.

Nouns in ας make the genitive in ου⁴, and the dative

¹ The two first declensions subscribe ι in the dative singular.

² A vowel is called *pure*, when it follows a vowel; *impure*, when it follows a consonant. In the former case it is called *pure*, because it forms a syllable of itself, without being joined to a consonant.

The termination in α, which makes ας in the genitive, is generally long. Hence words in ᾱ contracted, as, Ἀθηνᾶ, μνᾶ, &c. make ας. For the same reason εὐλάκα makes εὐλάκας. But ἀκάνθα, whose final α is short, makes ἀκάνθης.

³ From this genitive in ας is derived the ancient genitive of the first declension of Latin nouns, as *Paterfamilias*. From the dative in αι or η, is formed the dative in ε. The similarity between the accusative in αν and the Latin *am* is obvious.

⁴ Some nouns in ας make the genitive in ᾶ as well as in ου; as Πυθαγόρας, G. -ου and -α, πατραλολας, G. -ου and -α. Some keep α exclusively; as, Θωμᾶς, G. Θωμᾶ; Βορρᾶς, G. Βορρᾶ; Σατανᾶς,

in α , and the rest like Μοῦσα: thus, N. ταμίας, G. ταμίου, D. ταμίᾱ.

Nouns in η make the Genitive in $\sigma\upsilon$, the Accusative in $\eta\nu$, and the Vocative in η , and the rest like Μοῦσα: thus, N. τελώνης, G. τελώνου, A. τελώνην, V. τελώνη ¹.

Second Declension.

Sing.	Dual.	Pfur.
N. λόγ-ος,		N. λόγ-οι,
G. λόγ-ου,	N. A. V. λόγ-ω,	G. λόγ-αν,
D. λόγ-ω,	G. D. λόγ-οιν.	D. λόγ-οις,
A. λόγ-ον,		A. λόγ-ους,
V. λόγ-ε.		V. λόγ-οι ² .

G. Σατανᾶ; πάππας, G. πάππα. These genitives in α were the Doric form.

¹ It seems to be a general principle to shorten the termination of the V. Hence the following make the V. in α : nouns in $\tau\eta$ s; compounds in $\pi\eta$ s, as κυνώπης; nouns in η s derived from μετρώ, πωλώ, τρίβω, as γεομέτρης; or denoting Nations, as Πέρσης, Persian, V. Πέρσα, but Πέρσης, the name of a man, Πέρση: λάγνης, μεναίχμης, πυραίχμης also make α . But Αιήτης, αἰναρέτης, καλλιλαμπέτης make η . Nouns in $\varsigma\eta$ s make α and η .

The Æolians and Macedonians adopted the termination α even in the N. of these nouns: thus, ἱππότα for ἱππότης, νεφεληγερέτα for νεφεληγερέτης. Hence the Latin N. Poeta, Athleta, &c.

² The second Declension of Latin nouns is analagous to this: thus, λόγος, Dominus, anciently written Dominos; λόγου, Domini; λόγω, Domino, anciently Dominoi; λόγον, Dominum, anciently Dominom; λόγε, Domine, &c.

Third Declension.

Sing.	Dual.	Plur.
N. σωτήρ,	N. A. V. σωτήρ-ε,	N. σωτήρ-ες,
G. σωτήρ-ος,	G. D. σωτήρ-οιν.	G. σωτήρ-ων,
D. σωτήρ-ι,		D. σωτήρ-σι,
A. σωτήρ-α,		A. σωτήρ-ας,
V. σωτέρ,		V. σωτήρ-ες. ¹

¹ The correspondence of the third declension of Latin nouns with the third of the Greek is obvious. In the plural of the three declensions it is striking.

It has been conjectured that all nouns of this Declension originally ended in *ς*, and that the genitive was formed by the insertion of *ο* before *ς*, as it is still in *ὄφης*, *ὄφιος*; *μῦς*, *μυός*; *ἦρως*, *ἦρωος*, &c.: thus, *γύναικς*, *ος*; *ἄραβς*, *ος*; *κύκλωπς*, *ος*; *βήχς*, *ός*; *γυψς*, *ος*, &c. On this principle, the terminations were *ἐλπιδς*, *ός*; *πύρς*, *ός*; *ἐλέφαντς*, *ος*, &c. It is the uniform custom of time to shorten the words of every language, particularly those which occur most frequently; hence *ιμάντς* has been abbreviated into *ιμάς*, *πράγματς* into *πῆγμα*, *πῶδς* into *πούς*, &c. Sometimes one, sometimes the other, of the two final consonants is dropt; thus, *μάρτυρς* is softened sometimes into *μάρτυρ* and sometimes into *μάρτυς*, *δέλφινς* into *δέλφιν* and *δέλφισ*.

This analogy takes place in the Latin third Declension, of which the termination was in *ς*, and formed the genitive by the insertion of *ι*, as it is still in *sus*, *suis*; *plebs*, *plebis*; *heros*, *herois*; and in *pacs*, *pacis*; *regis*, *regis*, &c. Hence *noctis* has been abbreviated into *nox*, *lactis* into *lac*, *supellectilis* into *supellex*, &c. On the same principle the terminations were *lapids*, *is*; *dents*, *is*; *vers*, *is*; *leons*, *is*, &c. It seems indeed as natural that *orbis* should be formed from *orbs*, as *urbis* is from *urbs*. To pursue the analogy to the end, *arbors*, *honors*, *labors*, are softened into *arbor*, and sometimes into *urbos*, &c.

ACCUSATIVE.

Nouns in *ις*, *υς*, *αυς*, *ους*, whose Genitive ends in *ος* pure, change *ς* into *ν*¹; as *ἑότρυς*, G. *ἑότρυος*, A. *ἑότρυν*².

Barytons in *ις* and *υς*, whose Genitive ends in *ος* impure, make both *α* and *ν*; as, *ἔρις*, G. *ἐριδος*, A. *ἐριδα* and *ἐριν*³.

VOCATIVE.

The termination of the Vocative either, 1, shortens the long vowel of the Nominative, as *Ἑκτωρ*, V. *Ἑκτορ*; or, 2, drops *ς*, as *μῦς*, V. *μῦ*; or, 3, changes *ς* into *ν*, as *τάλας*, V. *τάλαν*⁴.

¹ Hence the Latins derive their Acc. of the Third Declension in *n* and *m*.

² *Λᾱς* also makes *λᾱν*. *Δῖς*, *Διῶς*, makes *Δία*. The Poets frequently use the regular termination in *α*.

³ *Κλεῖς*, *κλείδος*, and the compounds of *πούς*, as *Οἰδίπους*, have both terminations. *Χάρις*, a *Grace*, has *Χάριτα*; *χάρις*, *favor*, *χάριν*.

⁴ The consonant preceding the *σ* final of the Nominative had been dropt, but re-appears in the Vocative, which is thus shortened, as *τάλας*, V. *τάλαν*.

Some Vocatives remain the same as their Nominatives; as,

1. Participles. 2. *Ὀδὺς* and *πούς*; but *Οἰδίου* and *χαλκίου* are sometimes found. 3. Oxytons in *ις* and *υς*, as *ἑλπίς*, except Adjectives, as *ἄξύς*. 4. *Ἄσκηρ*, *Πιήρ*, *Ξενοφῶν*, &c.

But the Poets, in many of these, prefer the termination shortened either in quantity or in the number of letters. Some words shorten a diphthong; as *χαρίεις*, V. *χαρίεν*. *Γύναιξ* makes *γύναι*; *ἄναξ* often makes *ἄνα*.

THE DATIVE PLURAL

is formed from the Dative Singular by inserting *σ* before *ι*; as, σωτήρ, σωτήρι, σωτήρσι; γυψ, γυπί, γυπίσι. But *ε*, *θ*, *ν*, *τ*, are dropped for the sake of softness, as λαμπάδι, λαμπάσι. Οντι is changed into ουσι, as τύπτοντι, τύπτουσι.

Words ending in *ι* after a diphthong add *ι* to the Nominative Singular; as, τυπείς, τυπείσι¹.

Nouns syncopated make the Dative in *ασι*; as, πατήρ, πατέρι, πατρί, πατράσι².

CONTRACTION.

When two or more vowels meeting together form two syllables, they are often *contracted* into one.

A *contraction* of two vowels into one, without a change of letters, is called *Synæresis*; as, τείχεϊ, τείχει.

If there is a change of vowels, it is called *Crisis*; as, τείχεος, τείχους.

Contraction takes place in every Declension.

¹ Except κτεῖς, κτεσί; δρομεύς, δρομέσι; υἱεύς, υἱέσι; οὗς, ὡσί; πούς, ποσί; which are regular from κτενί, δρομεί, υἱεί, ὡτί, ποσί. Τρεῖς makes τρισί.

² This is done to avoid harshness. Thus in ἀνδράσι *δ* is inserted because *ρ* never follows *ν*. Γαστήρ retains γαστήρσι. Χεῖρ makes χερσὶ from the poetic χερί.

These rules apply to adjectives and participles as well as to substantives.

In the *First Declension*, *εα* is contracted into *ῆ* ; as, *γία*, *γῆ*, G. *γίας*, *γῆς*, &c.

Ρεα, and all other terminations, drop the former vowel ; as, *ῖρεα*, *ῖρᾶ*, G. *ῖρέας*, *ῖρᾶς*, &c. *ἀπλόη*, *ἀπλῆ*, G. *ἀπλήης*, *ἀπλῆς*, &c.

In the *Second Declension*, if the latter vowel is short, the contraction is in *ου* ; if long, the former vowel is dropt ; as, *νόος*, *νοῦς*, G. *νόου*, *νοῦ*, &c. ¹

Contracts of the *Third Declension*.

1. Nouns in *υς*, *υός*, have only *two* contractions, *ύες* and *υας* into *υς* : thus, *ῥότρυς*, Pl. N. V. *ῥότρυες*, *ῥότρυς*, A. *ῥότρυας*, *ῥότρυς* ².

2. Nouns in *ις* and *ι* have *three* contractions, *ιι* into *ις*, *ιες* and *ιας* into *ις* : thus,

N. *ῥφίς*,

D. *ῥφιῖ*, *ῥφι* ;

Pl. N. V. *ῥφίεις*, *ῥφίς*,

A. *ῥφίαις*, *ῥφίς*.

Neuters in *ι* make the plural in *ιας*, *ι* ³.

¹ The compounds of *νόος* and *ῥόος* are not contracted in the neuter plural, or in the genitive : thus we say, *εὐνόα*, *εὐνόων*, not *εὐνᾶ*, *εὐνῶν*.

Σάος is contracted thus : Sing. N. *σάος*, *σῶς*, A. *σάον*, *σῶν* ; Pl. A. *σάους*, *σάας*, *σῶς* ; *σάα*, *σᾶ*.

² Nouns in *ους* also contract the same cases ; as, *ῥοῦς*, Pl. N. A. *ῥόες* and *ῥόας*, *ῥοῦς*. Thus also *ναῦς*, Pl. N. A. *νάες* and *νάας*, *ναῦς*, &c.

³ This form in *ις*, *ιός* is properly Ionic. Nouns in *ις* are more commonly inflected in *εός*, D. *εῖ*, *εἰ*. Dual. N. *εε*, G. *έοιν*. Pl. N. V. *εες*, *εις*, G. *έων*, D. *εσι*, A. *εας*, *εις*. But the most usual form of the Genitives is the Attic, in *εως* and *εωχ*.

3. Nouns in ω and $\omega\varsigma$ ¹ have *three* contractions, $\omega\omega\varsigma$ into $\omega\upsilon\varsigma$, $\omega\iota$ into $\omega\tilde{\iota}$, and $\omega\alpha$ into $\omega\tilde{\alpha}$: thus,

- N. αἰδῶς,
 G. αἰδόος, αἰδοῦς,
 D. αἰδοῖ, αἰδοί,
 A. αἰδέα, αἰδῶ².

4. Nouns in $\epsilon\upsilon\varsigma$, $\upsilon\varsigma$, and υ , making in the genitive $\epsilon\omicron\varsigma$, have *four* contractions, $\epsilon\tilde{\iota}$ into $\epsilon\tilde{\iota}$, $\epsilon\epsilon$ into η , $\epsilon\epsilon\varsigma$ and $\epsilon\alpha\varsigma$ into $\epsilon\tilde{\iota}\varsigma$; thus,

- N. βασιλεὺς,
 D. βασιλεῖ, βασιλεῖ;
 Dual. N. A. V. βασιλίε, βασιλῆ;
 Pl. N. V. βασιλίεις, βασιλεῖς,
 A. βασιλίᾱς, βασιλεῖς.

Neuters in υ make the N. A. and V. Pl. in $\epsilon\alpha$, η .

5. Nouns in $\eta\varsigma$, $\epsilon\varsigma$ and $\omicron\varsigma$ are contracted in *every* case, except the N. and V. Sing. and the D. Pl. thus,

Sing.	Dual.	Plur.
N. τριήρ-ης,	N. A. V. τριήρ-εε, η,	N. τριήρ-εες, εις,
G. τριήρ-εος, ους,	G. D. τριήρ-εοιν, οῖν.	G. τριήρ-έων, ὧν,
D. τριήρ-εῖ, εἰ,		D. τριήρ-εσι,
A. τριήρ-εα, η,		A. τριήρ-εας, εις,
V. τριήρ-εες.		V. τριήρ-εες, εις.

¹ From these terminations was probably formed the 4th Latin Declension, *gelu*, *gradus*.

² The V. Singular ends in $\omega\tilde{\iota}$.

Neuters in *ες* and *ος* make the N. A. and V. Pl. in *εα*,
 ᾧ¹.

6. Neuters in *ας* pure and *ρας* are both syncopated and contracted in *every* case, except the N. A. and V. Sing. and the D. Pl. : thus,

N. *κίρας*,

G. *κίρατος*, *κίραος*, *κίρως*,

D. *κίρατι*, *κίραϊ*, *κίρα*.

Dual.

N. A. V. *κίρατε*, *κίραε*, *κίρα*,

G. D. *κεράτοιιν*, *κεράοιν*, *κερῶν*.

Plur.

N. A. V. *κίρατα*, *κίραα*, *κίρα*,

G. *κεράτων*, *κεράων*, *κερῶν*.

7. Some nouns are contracted in *every* case : thus,
ἱαρ, *ῆρ*, G. *ἱαρος*, *ῆρος*, &c. *λαας*, *λας*, G. *λάαος*, *λαός*, &c.

IRREGULAR NOUNS.

Some nouns have different genders in the singular and in the plural².

¹ Proper names in *κλης* are doubly contracted : thus, *Ἡρακλῆς*, *ῆς*, G. *Ἡρακλῆεος*, *έους*, *-εος*, *ούς*, &c.

Nouns in *ης* pure contract the A. into *ᾱ* as well as into *ῆ* : thus, *εὐφυής*, A. *εὐφυέα*, *εὐφυῆ* and *εὐφυᾶ*.

Ἄνῆρ, *Δημήτηρ*, and *Θυγάτηρ* are syncopated in all cases, except the D. Pl. So also *ἄρῆν*, *ἄρένος*, *ἄρνός* ; *κύων*, *κύονος*, *κυνός*. To these may be joined *πάτηρ*, *μήτηρ*, and *γαστήρ* ; but they are not syncopated in the A. Sing. in the G. or A. Pl. to avoid the similarity with *πάτρα*, *μήτρα*, and *γάσρα*, of the First Declension.

² Masculine in the Sing. and neuter in the Pl. *δίφρος*, *δίφρα* ; *ζυ-*

Some have different declensions ¹.

Some are undeclined ².

γὸς, ζυγά; τάρταρος, τάρταρα, &c. This neuter comes from the obsolete Sing. in ον.

Masculine in the Sing. masculine and neuter in the Plural, κύκλος, κύκλοι and κύκλα; δεσμός, δεσμοὶ and δεσμά, &c.

Feminine in the Singular, feminine and Neuter in the Plural, δίφρος, δίφροι and δίφρα; κέλευθος, κέλευθοι and κέλευθα.

¹ Some have different terminations in the Nom. as, Μωσῆς and Μωσεῖς; υἱός, υἱεύς and υἱίς; μάκαρ, μάκαρς and μακάριος; δάκρυ, δάκρυον; πλάνος, πλάνη; σέφανος, σεφάνη; σρατός, σρατία; πλαστήρ, πλαστής; σπάνις, σπανία; δένδρος, δένδρον; ἀέθλον, ἀέθλιον; δῖς, δῖν; δόρυ, δόρας; γόνυ and γόνα, &c. So we find μήλα and μήλατα, προβάτοις and πρόβασι, γερόντοις and γέρουσι, &c. Thus in Latin *thematis* for *thematibus*, &c.

Some admit different inflexions from the same Nominative, as Δημοσθέν-ης, A. -εα and -ην; τίγρ-ις, -ιος and -ιδος; θέμ-ις, -ιδος and -ιστος; Θάλ-ης, -ου and -ητος; Ἄρ-ης, -ου, -εος and -ητος; the compounds of πούς make in the Gen. που and ποδος, &c.

Some nouns are declined from obsolete nominatives; as, γυνή, γυναικός, from γύναιξ; γάλα, γάλακτος, from γάλαξ; ἥπαρ, ἥπατος; φρέαρ, φρέατος; ὕδωρ, ὕδατος, &c.

Ἰησοῦς makes Ἰησοῦν in the A. and Ἰησοῦ in the other cases.

Διονῦς makes Διονῦν in the A. and Διονῦ in the other cases. The name of Jupiter is thus varied :

Ζεὺς, G. —, D. —, A. Ζεῦν, V. Ζεῦ.

or Δεὺς, or Βδεὺς,

Ζῆν, Ζηνός, Ζηνί, Ζῆνα.

Δίς, Διδός, Δίτ, Δία.

² Aptots: δῶ for δῶμα, κάρα; words increased by Paragoge, as βίγφι for βίχ; the names of the letters; foreign names not susceptible of Greek inflexions, as Ἀβραάμ; and all numbers from πέντε to ἑκατόν.

Some have *one* case only¹.

Some have but *two* cases².

Others have only *three* cases³.

Some have no Singular⁴, others no Plural⁵.

¹ Monoptots : in the Sing. N. δῶς. in the V. ὦ τάν.

In the Pl. G. εἴων. in the V. ὦ πόποι.

² Diptots : ἄμφω, ἀμφοῖν; φθόιες, φθοίας; λῆς, λῆν.

³ Triptots : G. ἀλλήλων, D. ἀλλήλ-ας, αῖς, οῖς, A. ἀλλήλους, ας, α. These have only the N. A. and V. βρέτας, δέμας, λέπας, σέλας, ἦδος, ὄναρ, ὄφελος.

⁴ The names of festivals; some names of cities.

⁵ Ἄηρ, ἄλς, γῆ, ἔλαιον, πῦρ, and many others known by the sense.

Patronymics.

From the Father's name the Greeks form an appellative for the descendants, according to the following rules:

1. To form the names of *Men*, the termination of the G. of the Father's name is changed into *ιδης*, as Κρόνου Κρονίδης, Ἀτρεΐδης Ἀτρεΐδης. From words of the First Declension, or having *ι* in the penult. the change is into *αδης*, as Βορέου Βορεάδης, Ἡλίου Ἡλιάδης. If the penult. is long, the change is into *ιαδης*, as Λαέρτου Λαερτιάδης.

The Ionic form is *ων*, the Æolic *διος*, as Κρονίων, Κρονίδιος.

2. To form the names of *Women*, the termination is changed into *ας*, *ις*, *ινη* and *ωνη*, as Πριάμου Πριαμῖς, Ἀκρίσιου Ἀκρισιώνη.

A vowel is sometimes added, as Πηλειάδης for Πηλείδης; or dropt, as Νηρίνη for Νηρείνη.

ADJECTIVES.

Adjectives are declined like substantives.

Declensions of adjectives are *three*:

The first of *three* terminations ;

The second of *two*

The third of *one*.

1. Adjectives of *three* terminations end in

M.	F.	N.
ος,	α,	ον ¹ ;
ης,	η,	ον ² ;
ας,	ασα,	αν ;
ας,	αινα,	αν ;
εις,	εισα,	εν ;
εις,	εσσα,	εν ³ ;
ην,	εινα,	εν ;
ους,	ουσα,	ον ;
ους,	ουσσα,	ον ;
υς,	εια,	υ ;
υς,	υφα,	υν ;
ων,	ουσα,	ον ;
ων,	ωσα,	ων ;
ων,	ουσα,	ουν ;
ως,	ωσα,	ως ;
ως,	υια,	ος.

¹ Εος, εα, εον is contracted into οὔς, ᾧ, οὔν, as ἀργύρ-εος, ἑα, -εον into ἀργυρ-οὔς, ᾧ, οὔν.

² Οος, οη, οον, and εος, εη, εον, are contracted into οὔς, ῆ, οὔν ; as ἀπλ-όος, όη, όον into ἀπλ-οὔς, ῆ, οὔν ; χρύσ-εος, έη, εον into χρυσ-οὔς, ῆ, οὔν.

³ Μελιτό-εις, εσσα, εν is contracted into μελιτ-οὔς, οὔσσα, οὔν ; τιμή-εις, εσσα, εν into τιμ-ῆς, ῆσσα, ῆν.

Adjectives in *ος* pure and *ρος* make the feminine in *α*; the rest in *η* ¹.

Sing.	Dual.	Plur.
N. μακρ-ός, ὁ, ὄν,	N.A.V. μακρ-ὼ, ᾶ, ὦ,	N. μακρ-οί, αἱ, ἄ,
G. μακρ-οῦ, ᾱς, οὔ,	G.D. μακρ-οῖν, αῖν, οῖν.	G. μακρ-ῶν,
D. μακρ-ῷ, ᾱ, ῶ,		D. μακρ-οῖς, αῖς, οῖς,
A. μακρ-ὸν, ᾶν, ὄν,		A. μακρ-οὺς, ᾶς, ᾶ,
V. μακρ-ῆ, ᾶ, ὄν.		V. μακρ-οι, αἱ, ἄ.

Sing.	In the Dual and Plur. like μακρός.	
N. καλ-ός, ῆ, ὄν,		
G. καλ-οῦ, ῆς, οὔ,		
D. καλ-ῷ, ῆ, ῶ,		
A. καλ-ὸν, ῆν, ὄν,		
V. καλ-ῆ, ῆ, ὄν.		

Four adjectives, ἄλλος, τηλίκουτος, τοίουτος, τόσουτος; and four pronouns, ὅς relative, αὐτός, and its compounds, οὗτος, ἐκεῖνος, make the neuter in *ο* ².

¹ Adjectives in *εος* and *οος*, not preceded by *ρ*, make the Fem. in *η*.

The Attics use the termination *ος* for masc. and fem. particularly in compounds and derivatives. Thus *quis* is used by Plautus for masc. and fem.

² Τεσούτεον and ταύτεον are found in the Neuter.

Sing.

N.	πᾶς,	πᾶσα,	πᾶν,
G.	παντός,	πάσης,	παντός,
D.	παντί,	πάσῃ,	παντί,
A.	πάντα,	πᾶσαν,	πᾶν,
V.	πᾶς,	πᾶσα,	πᾶν.

Dual.

N. A. V.	πάντε,	πάσα,	πάντε,
G.D.	πάντοι,	πάσαι,	πάντοι.

Plur.

N.	πάντες,	πᾶσαι,	πάντα,
G.	πάντων,	πασῶν,	πάντων,
D.	πᾶσι,	πάσαις,	πᾶσι,
A.	πάντας,	πάσας,	πάντα,
V.	πάντες,	πᾶσαι,	πάντα.

Sing.

N.	μέλ-ας,	αινα,	αν,
G.	μέλ-ανος,	αίνης,	ανος,
D.	μέλ-ανι,	αίνη,	ανι,
A.	μέλ-ανα,	αιναν,	αν,
V.	μέλ-αί,	αινα,	αν.

Dual.

N. A. V.	μέλ-ανε,	αίνα,	ανε,
G.D.	μελ-άνοι,	αίναι,	άνοι.

Plur.

N.	μέλ-ανες,	αιναι,	ανα,
G.	μελ-άνων,	αινῶν,	άνων,
D.	μέλ-ασι,	αίναις,	ασι,
A.	μέλ-ανας,	αίνας,	ανα,
V.	μέλ-ανες,	αιναι,	ανα.

Sing.

N.	τυπ-εἰς,	εἷσα,	ἐν,
G.	τυπ-έντος,	εἷσης,	έντος,
D.	τυπ-έντι,	εἷσῃ,	έντι,
A.	τυπ-έντα,	εἷσαν,	ἐν,
V.	τυπ-εἰς,	εἷσα,	ἐν.

Dual.

N. A. V.	τυπ-έντε,	εἷσα,	έντε,
G. D.	τυπ-έντοι,	εἷσαι,	έντοι.

Plur.

N.	τυπ-έντες,	εἷσαι,	έντα,
G.	τυπ-έντων,	εἷσῶν,	έντων,
D.	τυπ-εἴσι,	εἷσαις,	εἴσι,
A.	τυπ-έντας,	εἷσας,	έντα,
V.	τυπ-έντες,	εἷσαι,	έντα.

Sing.

N.	χαρί-εις,	εσσαι,	εν,
G.	χαρί-έντος,	έσσης,	έντος,
D.	χαρί-έντι,	έσση,	έντι,
A.	χαρί-έντα,	εσσαν,	εν,
V.	χαρί-ει	οτ -εν,	εσσαι, εν.

Dual.

N. A. V.	χαρί-έντε,	έσσαι,	έντε,
G. D.	χαρί-έντοι,	έσσαι,	έντοι.

Plur.

N.	χαρί-έντες,	εσσαι,	έντα,
G.	χαρι-έντων,	εσσῶν,	έντων,
D.	χαρί-εσι,	έσσαις,	εσι,
A.	χαρί-έντας,	έσσας,	έντα,
V.	χαρί-έντες,	εσσαι,	έντα.

Sing.

N.	τέρ-ην,	εἷνα,	εν,
G.	τέρ-ενος,	εἷνης,	ενος,
D.	τέρ-ενι,	εἷνῃ,	ενι,
A.	τέρ-ενα,	εἷναν,	εν,
V.	τέρ-εν,	εἷνα,	εν.

Dual.

N.A.V.	τέρ-ενε,	εἷνα,	ενι,
G.D.	τέρ-ένοιω,	εἷναιιν,	ένοιιν.

Plur.

N.	τέρ-ενες,	εἷναι,	ένα,
G.	τερ-ένων,	εἷνων,	ένων,
D.	τέρ-εσι,	εἷναις,	εσι,
A.	τέρ-ενας,	εἷνας,	ενα,
V.	τέρ-ενες,	εἷναι,	ενα.

Sing.

N.	δούς,	δούσα,	δόν,
G.	δούλος,	δούσης,	δούλος,
D.	δούλι,	δούση,	δούλι,
A.	δούλα,	δούσαν,	δόν,
V.	δούς,	δούσα,	δόν.

Dual.

N.A.V.	δούλε,	δούσα,	δούλε,
G.D.	δούλοιιν,	δούσαιιν,	δούλοιιν.

Plur.

N.	δούλες,	δούσαι,	δούλα,
G.	δούλων,	δουσών,	δούλων,
D.	δούσι,	δούσαις,	δούσι,
A.	δόντας,	δούσας,	δούλα,
V.	δούλες,	δούσαι,	δούλα.

Sing.

N.	πλακ-ούς,	ούσα,	ούν,
G.	πλακ-ούλος,	ούσσης,	ούλος,
D.	πλακ-ούλι,	ούσση,	ούλι,
A.	πλακ-ούλα,	ούσαν,	ούν,
V.	πλακ-ούν	οἱ οὔ,	ούσα, ούν.

Dual.

N.A.V.	πλακ-ούλε,	ούσα,	ούλε,
G.D.	πλακ-ούλοιιν,	ούσαιιν,	ούλοιιν.

Plur.

N.	πλακ-ούλες,	ούσαι,	ούλα,
G.	πλακ-ούλων,	ουσών,	ούλων,
D.	πλακ-ούσι,	ούσαις,	ούσι,
A.	πλακ-ούλας,	ούσας,	ούλα,
V.	πλακ-ούλες,	ούσαι,	ούλα.

Sing.

N.	όξ-ύς,	εία,	ύ,
G.	όξ-έος,	είας,	έος,
D.	όξ-εἷ, εἷ,	εία,	εἷ, εἷ,
A.	όξ-ύν,	είαν,	ύ,
V.	όξ-ύ,	εία,	ύ.

Dual.

N.A.V.	όξ-έε,	εία,	έε,
G.D.	όξ-έοιν,	είαιιν,	έοιν.

Plur.

N.	όξ-έες, εἷς,	είαι,	έα,
G.	όξ-έων,	ειών,	έων,
D.	όξ-έσι,	είαις,	έσι,
A.	όξ-έας, εἷς,	είας,	έα,
V.	όξ-έες, εἷς,	είαι,	έα.

Sing.

N.	Ζευγν-ὸς, ὄσα, ὄν,
G.	Ζευγν-ὀντος, ὀντος, ὀντος,
D.	Ζευγν-όντι, ὄσῃ, ὄντι,
A.	Ζευγν-όντα, ὄσαν, ὄν,
V.	Ζευγν-ὸς, ὄσα, ὄν.

Dual.

N. A. V.	Ζευγν-όντε, ὄσα, ὄντε,
G. D.	Ζευγν-όντων, ὄσαιν, ὄντων.

Plur.

N.	Ζευγν-όντες, ὄσαι, ὄντα,
G.	Ζευγν-όντων, ὄσων, ὄντων,
D.	Ζευγν-ούσι, ὄσαις, ὄσι,
A.	Ζευγν-όντας, ὄσας, ὄντα,
V.	Ζευγν-όντες, ὄσαι, ὄντα.

Sing.

N.	ἔκ-ων, ὄσα, ὄν,
G.	ἔκ-όντος, ὀντος, ὀντος,
D.	ἔκ-όντι, ὄσῃ, ὄντι,
A.	ἔκ-όντα, ὄσαν, ὄν,
V.	ἔκ-ων, ὄσα, ὄν.

Dual.

N. A. V.	ἔκ-όντε, ὄσα, ὄντε,
G. D.	ἔκ-όντων, ὄσαιν, ὄντων.

Plur.

N.	ἔκ-όντες, ὄσαι, ὄντα,
G.	ἔκ-όντων, ὄσων, ὄντων,
D.	ἔκ-ούσι, ὄσαις, ὄσι,
A.	ἔκ-όντας, ὄσας, ὄντα,
V.	ἔκ-όντες, ὄσαι, ὄντα.

Sing.

N.	τυτ-ὸν, ὄσα, ὄν,
G.	τυτ-ὀντος, ὀντος, ὀντος,
D.	τυτ-όντι, ὄσῃ, ὄντι,
A.	τυτ-όντα, ὄσαν, ὄν,
V.	τυτ-ὸν, ὄσα, ὄν.

Dual.

N. A. V.	τυτ-όντε, ὄσα, ὄντε,
G. D.	τυτ-όντων, ὄσαιν, ὄντων.

Plur.

N.	τυτ-όντες, ὄσαι, ὄντα,
G.	τυτ-όντων, ὄσων, ὄντων,
D.	τυτ-ούσι, ὄσαις, ὄσι,
A.	τυτ-όντας, ὄσας, ὄντα,
V.	τυτ-όντες, ὄσαι, ὄντα.

Sing.

N.	τιμ-ὸν, ὄσα, ὄν,
G.	τιμ-ὀντος, ὀντος, ὀντος,
D.	τιμ-όντι, ὄσῃ, ὄντι,
A.	τιμ-όντα, ὄσαν, ὄν,
V.	τιμ-ὸν, ὄσα, ὄν.

Dual.

N. A. V.	τιμ-όντε, ὄσα, ὄντε,
G. D.	τιμ-όντων, ὄσαιν, ὄντων.

Plur.

N.	τιμ-όντες, ὄσαι, ὄντα,
G.	τιμ-όντων, ὄσων, ὄντων,
D.	τιμ-ούσι, ὄσαις, ὄσι,
A.	τιμ-όντας, ὄσας, ὄντα,
V.	τιμ-όντες, ὄσαι, ὄντα.

Sing.

N. τετυφ-ώς,	νῖα,	ός,
G. τετυφ-έτος,	νίας,	ότος,
D. τετυφ-έτι,	νίη,	ότι,
A. τετυφ-ότα,	νῖαν,	ός,
V. τετυφ-ώς,	νῖα,	ός.

Dual.

N. A. V. τετυφ-ότε,	νία,	ότε,
G. D. τετυφ-ότων,	νικαιν,	ότοιιν.

Plur.

N. τετυφ-ότες,	νῖαι,	ότα,
G. τετυφ-ότων,	νῖων,	ότων,
D. τετυφ-όσι,	νῖαις,	όσι,
A. τετυφ-ότας,	νίας,	ότα,
V. τετυφ-ότες,	νῖαι,	ότα.

Sing.

N. ἐς-ώς,	ῶσα,	ώς,
G. ἐς-ῶτος,	ῶσης,	ῶτος,
D. ἐς-ῶτι,	ῶση,	ῶτι,
A. ἐς-ῶτα,	ῶσαν,	ώς,
V. ἐς-ώς,	ῶσα,	ώς.

Dual.

N. A. V. ἐς-ῶτε,	ῶσα,	ῶτε,
G. D. ἐς-ῶτοιιν,	ῶσαιιν,	ῶτοιιν.

Plur.

N. ἐς-ῶτες,	ῶσαι,	ῶτα,
G. ἐς-ῶτων,	ῶσων,	ῶτων,
D. ἐς-ῶσι,	ῶσαις,	ῶσι,
A. ἐς-ῶτας,	ῶσας,	ῶτα,
V. ἐς-ῶτες,	ῶσαι,	ῶτα.

2. Adjectives of two terminations end in

M. F.

ος,
ας,
ην,
ης,
ις,
ους,
υς,
ων,
ωρ,
ως,

N.

ον;
αν;
εν;
ες;
ι;
ουν;
υ;
ον;
ορ;
ων.

Sing.

N. ἐνδοξ-ος,	εν,
G. ἐνδοξ-ου,	
D. ἐνδοξ-ω,	
A. ἐνδοξ-ον,	
V. ἐνδοξ-ος,	ον.

Dual.

N. A. V. ἐνδοξω,
G. D. ἐνδοξοιν.

Plur.

N. ἐνδοξ-οι,	α,
G. ἐνδοξ-ων,	
D. ἐνδοξ-οις,	
A. ἐνδοξ-ους,	α,
V. ἐνδοξ-οι,	α.

Sing.
 N. αἰσας, ας,
 G. αἰσαντος,
 D. αἰσαντι,
 A. αἰν-αντα, αν,
 V. αἰσαν.

Dual.
 N. A. V. αἰναντε,
 G. D. αἰνάντοι.

Plur.
 N. αἰν-αντες, αντα,
 G. αἰνάντων,
 D. αἰνασι,
 A. αἰν-αντας, αντα,
 V. αἰν-αντες, αντα.

Sing.
 N. ἄρρ-ην, εν,
 G. ἄρρενος,
 D. ἄρρενι,
 A. ἄρρ-ενα, εν,
 V. ἄρρεν.

Dual.
 N. A. V. ἄρρενε,
 G. D. ἄρρένοι.

Plur.
 N. ἄρρ-ενες, ενα,
 G. ἄρρένων,
 D. ἄρρεσι,
 A. ἄρρ-ενας, ενα,
 V. ἄρρ-ενες, ενα.

Sing.
 N. ἀληθ-ης, ες,
 G. ἀληθ-έος, οὔς,
 D. ἀληθ-εῖ, εῖ,
 A. ἀληθ-έα, ῆ, ἐς,
 V. ἀληθές.

Dual.
 N. A. V. ἀληθ-έε, ῆ,
 G. D. ἀληθ-έοιν, οῖν.

Plur.
 N. ἀληθ-έες, εῖς, έα, ῆ,
 G. ἀληθ-έων, ὦν,
 D. ἀληθ-έσι,
 A. ἀληθ-έας, εῖς, έα, ῆ,
 V. ἀληθ-έες, εῖς, έα, ῆ.

Sing.
 N. εὐχάρ-ις, ι,
 G. εὐχάριτος,
 D. εὐχάριτι,
 A. εὐχάρ-ιτα, ιν, ι,
 V. εὐχαρι.

Dual.
 N. A. V. εὐχάριτε,
 G. D. εὐχαρίτοι.

Plur.
 N. εὐχάρ-ιτες, ιτα,
 G. εὐχαρίτων,
 D. εὐχάρισι,
 A. εὐχάρ-ιτας, ιτα,
 V. εὐχάρ-ιτες, ιτα.

Sing.
 N. δίπ-ους, ουν,
 G. δίποδος,
 D. δίποδι,
 A. δίπ-οδα, ουν, ουν,
 V. δίπ-ους, ου, ουν.

Dual.
 N. A. V. δίποδε,
 G. D. δίπόδοιν.

Plur.
 N. δίπ-οδες, οδα,
 G. δίπόδων,
 D. δίποσι,
 A. δίπ-οδας, οδα,
 V. δίπ-οδες, οδα.

Sing.	Dual.	Plur.
N. ἄδακρ-υς, υ,		N. ἀδάκρυες, υς, υα,
G. ἀδάκρυος,	N. A. V. ἀδάκρυε,	G. ἀδάκρυων,
D. ἀδάκρυι,	G. D. ἀδακρύοιν. -τ	D. ἀδάκρυσι,
A. ἄδακρ-υν, υ,		A. ἀδάκρ-υας, υς, υα,
V. ἄδακρυ.		V. ἀδάκρ-υες, υς, υα.

Sing.	Dual.	Plur.
N. σῶφρ-ων, ον,		N. σῶφρ-ονες, ονα,
G. σῶφρονος,	N. A. V. σῶφρоне,	G. σωφρόνων,
D. σῶφροσι,	G. D. σωφρόνοιιν.	D. σῶφροσι,
A. σῶφρ-ονα, ον,		A. σῶφρ ονας, ονα,
V. σῶφρον.		V. σῶφρ-ονες, ονα ¹ .

Sing.	Dual.	Plur.
N. μεγαλήτ-ωρ, ορ,		N. μεγαλήτ-ορες, ορα,
G. μεγαλήτορος,	N. A. V. μεγαλήτορε,	G. μεγαλητόρων,
D. μεγαλήτορι,	G. D. μεγαλητόροιιν.	D. μεγαλήτορσι,
A. μεγαλήτ-ορα, ορ,		A. μεγαλήτ-ορας, ορα,
V. μεγάλητορ.		V. μεγαλήτ-ορες, ορα.

Sing.	Dual.	Plur.
N. εὐγε-ως, ων,		N. εὐγε-ω, ω,
G. εὐγεω,	N. A. V. εὐγεω,	G. εὐγεων,
D. εὐγεω,	G. D. εὐγεων.	D. εὐγεως,
A. εὐγεων,		A. εὐγε-ως, ω,
V. εὐγε-ως, ων.		V. εὐγε-ω, ω.

¹ In the same manner are declined Comparatives; but they syncope and contract the A. Sing. and the N. A. V. Plur. thus,

S. A. μείζ-ονα, οα, ω.
Pl. N. V. μείζ-ονες, οες, ω; ονα, οα, ω;
A. μείζ-ονας, οας, ω; ονα, οα, ω.

3. Adjectives of one termination are Masculine and Feminine, and declined regularly after the third declension of nouns. Such are ἄρπαξ, μακρόχειρ, φυγάς, &c.¹

IRREGULAR ADJECTIVES.

Μέγας and πολὺς have only the Nom. Acc. and Voc. Masc. and Neuter of the Singular, and borrow the other cases from μεγάλ-ος, η, ον, and πολλ-ὸς, ἡ, ὄν : thus,

Sing.	Sing.
N. ΜΕΤΑΣ, μεγάλη, ΜΕΤΑ,	N. ΠΟΛ'ΤΣ, πολλή, ΠΟΛ'Τ,
G. μεγάλ-ου, ης, ου,	G. πολλ-οῦ, ἧς, οῦ,
D. μεγάλ-ω, η, ω,	D. πολλ-ῶ, ῆ, ῶ,
A. ΜΕΓΑΝ, μεγάλην, ΜΕΤΑ,	A. ΠΟΛ'ΤΝ, πολλήν, ΠΟΛ'Τ,
V. ΜΕΤΑ, μεγάλη, ΜΕΤΑ.	V. ΠΟΛ'Τ, πολλή, ΠΟΛ'Τ.
Dual.	Dual.
N. A. V. μεγάλ-ω, α, ω,	N. A. V. πολλ-ὼ, ᾶ, ὼ,
G. D. μεγάλ-οιν, αιν, οιν.	G. D. πολλ-οῖν, αῖν, εῖν.
Plur.	Plur.
N. μεγάλ-οι, αι, α,	N. πολλ-οῖ, αἱ, ᾶ,
G. μεγάλων,	G. πολλῶν,
D. μεγάλ-οις, αῖς, οῖς,	D. πολλ-οῖς, αῖς, οῖς,
A. μεγάλ-ους, ας, α,	A. πολλ-οὺς, ᾶς, ᾶ,
V. μεγάλ-αι, αι, α.	V. πολλ-οῖ, αἱ, ᾶ ² .

¹ The Neuter is expressed by another adjective, thus for the neuter of ἄρπαξ, ἀρπακτικὸν is used.

² The Poets decline πολὺς like ὄξύς.

COMPARISON.

The comparative is formed by the addition of *τερος*, the superlative by the addition of *τατος*, to the nominative; as, *μακάρ*, *μακάρ-τερος*, *μακάρ-τατος*.

Adjectives in *ος* drop *ς*; as, *μακρ-ός*, *ότερος*, *ότατος*. If the penultima is short, *ο* is changed into *ω*; as, *σοφ-ός*, *ώτερος*, *ώτατος* ¹.

Adjectives in *ης* drop *ι*; as, *χαρί-ης*, *έτερος*, *έτατος*.

Adjectives in *ας*, *ης*, and *υς* add *τερος* and *τατος* to the neuter; as, *μέλας*, *μελάν-τερος*, *τατος*: Adjectives in *ων* to the Nom. Plur. Masc. as, *σώφρων*, *σωφρονέσ-τερος*, *τατος*.

IRREGULAR COMPARISON.

In *ιων*, *ισος* ².

<i>αἰσχρος</i> ,	<i>αἰσχίων</i> ,	<i>αἴσχιος</i> .
<i>ἐχθρος</i> ,	<i>ἐχθίων</i> ,	<i>ἔχθιος</i> .
<i>καλός</i> ,	<i>καλλίων</i> ,	<i>κάλλιος</i> .
<i>κύδιος</i> ,	<i>κυδίων</i> ,	<i>κύδιος</i> .
<i>ῥάδιος</i> ,	<i>ῥαίων</i> ,	<i>ῥάιος</i> .
<i>τερπνός</i> ,	<i>τερπνίων</i> ,	<i>τέρπνιος</i> .
<i>φίλος</i> ,	<i>φιλίων</i> ,	<i>φίλιος</i> ³ .

¹ Else four short syllables would come together. To avoid *threo*, Homer sometimes lengthens a short one.

² *βαδύς*, *βραδύς*, *βραχύς*, *γλυκύς*, *ἡδύς*, *παχύς*, *ταχύς*, *ώκός*, &c. make *ιων*, *ισος*, as well as *τερος*, *τατος*. Some of these change the last syllable into *σων*, as *βαδύς*, *βάσσω*; *γλυκύς*, *γλύσσω*, &c.

³ These are formed from the substantives *ἐχθρός*, *κάλλος*, &c. *φίλος* makes also *φίλ-τερος*, *τατος*.

In ἱερος, ἱσατος.

λάλος,	λαλίστερος,	λαλίστατος.
ὀλίγος,	ὀλιγίστερος,	ὀλιγίστατος.
βλάξ,		βλακίστατος.
ψευδής,		ψευδίστατος, &c. ¹ .

ἀγαθός,	{	ἀμείνων ² ,	
		ἀρείων,	ἄριστος ³ .
		βελτίων,	βέλτιστος ⁴ .
		βέλτερος,	
		κρείσσων,	κράτιστος ⁵ .
		λῳίων,	λῳίστος ⁶ ,
		λῳών,	
φέρτερος,	{	φέρτατος,	
		φέριστος,	
		φέρτιστος ⁷ .	

¹ Some are formed by the Attics in αἰτερος, αἰτατος : some by the Attics and Ionics in εςερος, εσατος.

² From ἀμενός, amænus. Ἀγαθώτατος is rarely found. Thus Varro has used *bonissimus* and *malissimus*.

³ From Ἄρης, valiant as Mars, or from ἄρι, eminent.

⁴ From βούλομαι, to wish ; as *optimus* from *opto*.

⁵ From κρατὺς, brave.

⁶ From λῳ for θέλω, to wish.

⁷ From φέρω, to bear.

In the application of these different words to ἀγαθός, that adjective must be understood to signify not only *good*, but *strong* and *brave*; qualities, which were considered as the most *desirable* in the early ages of civilization. Thus among the Romans *Courage* was thought the first and most *manly* virtue, hence called *Virtus*.

κακός,	{	κακίων,	κάπιςος.
		χείρων,	χείριςος ¹ .
		χερείων,	
μέγας,		μείζων,	μέγισος.
μικρός,	{	μικρότερος,	
		μειότερος,	
		μείων,	μείζος.
		ἐλάσσων,	ἐλάχισος ² .
		ἥσσω,	ἥκισος ³ .
πολύς,		πλείων,	πλείςος ⁴ .

¹ From *χερᾶς*, filth.

² From *ἐλαχὺς*, small.

³ From *ἥσσω*, to sit low.

⁴ Sometimes a double comparison is found; as from *χείρων*, *worse*, is formed *χειρότερος*: thus in Shakespeare, *worser*. From *μείων*, *less*, is formed *μειότερος*, *lesser*, &c. From *ἐλάχισος* is formed *ἐλαχίστοτερος*, from *κύνδισος*, *κυνδιστατος*. Thus in the Psalms *Most Highest*, to express the superlative excellence of the Supreme Being.

Comparisons are also made from nouns:

ΒΑΣΙΛΕΥ-ς,	τερος,	τατος.	πλήκτ-ης,	ἴσατος.	
Θεός,	Θεώτερος.		πότ-ης,	ἴσατος.	
κέρδ-ος,	ίων,	ἴσος.	ῥῆγ-ος,	ίων,	ἴσος.
κλέπτ-ης,	ἴσατος.		φῶρ,	φωρότατος.	

* Thus in Latin *oculissimus*.

From a pronoun:

αὐτός, *ipse*, αὐτότατος, *ipsissimus*.

From adverbs.

ἄνω,	ἀνώ-τερος,	τατος.	κάτω,	κατώ-τερος,	τατος.
ἄφαρ,	ἄφάρ-τερος,	τατος.	πόρρω,	πορρώ-τερος,	τατος.
ἔσω,	ἐσώ-τερος,	τατος.	πρόσω,	προσώ-τερος,	τατος.
ἔξω,	ἐξώ-τερος,	τατος.	πρῶ,	πρῶταί-τερος,	τατος.
ἐγγύς,	ἐγγύ-τερος,	τατος.	ὀπίσω,	ὀπίσώ-τερος,	τατος.
ἐγγύς,	ἐγγ-ίων,	ίσος.	ὑψί,	ὑψίςος.	

NUMERALS.

One. Sing.	Two. Dual.	Two. Plur.
N. εἷς, μίᾱ, ἕν,	N. A. δύο ² or δύοῶ,	G. δυῶν,
G. ἑνός, μιᾱς, ἑνός,	G. D. δυοῖν or δυεῖν ³ .	D. δυσὶ.
D. ἐνὶ, μίᾳ, ἐνὶ,		
A. ἕνα, μίαν, ἕν ¹ .		

From prepositions :

πρὸ, πρό-τερος, τατος, by syncope and contraction πρῶτος.
 ὑπέρ, ὑπέρ-τερος, τατος, by syncope ὑτάτος.

The relation existing between certain adjectives of frequent occurrence in all the European dialects, in a similar irregularity of comparison, is remarkable. The following list, confined to one adjective, will prove that there is a strong analogy among them :

Latin, *bonus, melior, optimus.*

Welsh, *da, gwell, gorau.*

Armoric, *mat, guel.*

Irish, *maith, niossfearr.*

Russian, *xorote, lytchio.*

German, *gut, besser, beste.*

English, *good, better, best.*

The two last seem derived ἀγαθός shortened into γαθ', βέλτερος, βέλτιστος. Similar to this comparative is the Persian *behter*. The French, Italian, Portuguese, and Spanish are not mentioned, as they are formed from the Latin.

* Thus οὐδείς, οὐδεμία, οὐδέν; and μηδείς, μηδεμία, μηδέν. Aristotle uses οὐθείς; Homer οὐτίς. From εἷς is formed ἕτερος, α, ον; and from οὐδείς and μηδείς, οὐδέτερος and μηδέτερος.

² Δύο is always used by the Attics. It is sometimes an aptot.

³ Δυεῖν is used as the feminine. From δύο is formed δέυτερος and δεύτερατος.

Thres. Plur.

N.	τρεις, τρια,
G.	τριων,
D.	τρισι,
A.	τρεις, τρια.

Four. Plur.

N.	τέσσαρ-ες, α,
G.	τεσσάρων,
D.	τέσσαρσι,
A.	τέσσαρ-ες, α ¹ .

¹ The numbers, according to their notation by the Greek alphabet, are as follows :

εἷς, I, α', 1.
δύο, II, β', 2.
τρεις, III, γ', 3.
τέσσαρες, IIII, δ', 4.
πέντε, II, ε', 5.
ἕξ, III, ς', 6.
ἑπτὰ, II II, ζ', 7.
ὀκτώ, II III, η', 8.
ἐννέα, II IIII, θ', 9.
δέκα, Δ, ι', 10.
ἐνδεκά, ΔΙ, ια', 11.
δωδεκά, ΔΙΙ, ιβ', 12.
τριακαίδεκα, ΔΙΙΙ, ιγ', 13.
τεσσερακαίδεκα, ΔΙΙΙΙ, ιδ', 14.
πεντεκαίδεκα, ΔΠ, ιε', 15.
ἑκκαίδεκα, ΔΠΙ, ις', 16.
ἑπτακαίδεκα, ΔΠΙΙ, ιζ', 17.
ὀκτωκαίδεκα, ΔΠΙΙΙ, ιη', 18.
ἐννεακαίδεκα, ΔΠΙΙΙΙ, ιθ', 19.
εἴκοσι, ΔΔ, κ', 20.
εἴκοσι εἷς, ΔΔΙ, κα', 21.
τριακοντα, ΔΔΔ, λ', 30.

τεσσαράκοντα, ΔΔΔΔ, μ', 40.
πεντήκοντα, ΙΑ, ν', 50.
ἑξήκοντα, ΙΒΔ, ξ', 60.
ἐβδομήκοντα, ΙΓΔΔ, α', 70.
ὀγδοήκοντα, ΙΔΔΔΔ, π', 80.
ἐννεήκοντα, ΙΕΔΔΔΔ, ς, 90.
ἐκατὸν, Η, ρ', 100.
διακόσιοι, αι, α, ΗΗ, σ', 200.
τριακόσιοι, ΗΗΗ, τ', 300.
τεσσαρακόσιοι, ΗΗΗΗ, δ, 400.
πεντακόσιοι, ΙΑ, φ', 500.
ἑξακόσιοι, ΙΒΗ, χ', 600.
ἑπτακόσιοι, ΙΓΗΗ, ψ', 700.
ὀκτοκόσιοι, ΙΔΗΗΗ, ω, 800.
ἐννεακόσιοι, ΙΕΗΗΗΗ, ϑ, 900.
χίλιοι, Χ, α, 1000.
δισχίλιοι, ΧΧ, β, 2000.
πεντακισχίλιοι, ΙΑ, ε, 5000.
μύριοι, Μ, ς, 10,000.
δισμύριοι, ΜΜ, ζ, 20,000.
πεντακισμύριοι, ΙΑ, γ, 50,000.
δεκακισμύριοι, ΙΑΙ ΙΑ, δ, 100,000.

To express the 9 units, the 9 tens, and the 9 hundreds, the Greeks used the letters of the alphabet. But as there are only 24, they used ς, called ἐπίσημον, for 6; ς, called κόππα, for 90; and ϑ, called σάν πι, a π covered by an inverted ζ, for 900.

A mark is placed over the letters to express the numbers. Placed under them, it expresses thousands; thus $\acute{\epsilon}$ is 5, ϵ is 5000. The figures of the present year are $\alpha\omega\zeta$, 1807.

In the Capitals,

I, 1, is the mark of Unit;	H, 100, is the initial of <i>Ἑκατὸν</i> ;
II, 5, is the initial of <i>Πέντε</i> ;	X, 1000,..... <i>Χίλιοι</i> ;
Δ, 10,..... <i>Δέκα</i> ;	M, 10,000,..... <i>Μύριοι</i> .

Each of these may be repeated four times: thus IIII, 4; ΔΔΔ, 30; MM, 20,000, &c. II inclosing a numerical letter multiplies it by 5; thus $\overline{\text{II}}$, 50, &c.

From 10 to 20, the large numbers may be placed first or last, *δέκα δύο* or *δώδεκα*, 12. From 20, the larger number is placed first, *εἴκοσι δύο*, 22. From 30, the conjunction is inserted, *τριάκοντα καὶ δύο*, 32, &c.

Of the *Ordinal* numbers, all under 20, except *second*, *seventh*, and *eighth*, end in *τος*. From thence upwards all end in *ος*. Thus, *πρῶτος*, *δεύτερος*, *τρίτος*, *εἰκοσὺς*, *χιλιοσὺς*, &c.

On some occasions the Greeks use the letters of the alphabet in their natural order, to express consecutive numbers, or marks of division. Thus the 24 books of the *Iliad* and *Odyssey* are marked by the 24 letters, as the stanzas of the 119th Psalm are by the Hebrew letters.

PRONOUN.

Pronouns are divided into

1. Personal.

ἐγώ, I;
 σὺ, thou;
 αὐτός, of him.

2. Possessive.

ἐμ-ός, ἡ, ὃν, my;
 σός, σή, σὸν, thy;
 ὁς or ἐ-ός, ἡ, ὃν, his;
 ἡμετέ-ος, α, ον, our, of us two;
 σφωτέ-ος, α, ον, your, of you
 two;
 ἡμέτε-ος, α, ον, our;
 ὑμέτε-ος, α, ον, your;
 σφέτε-ος, α, ον, their.

3. Relative.

ὅς, ἡ, ὃ, who;
 αὐτ-ός, ἡ, ὃ, he, she, it.

4. Demonstrative.

ἐκεῖν-ος, ἡ, ο, that;
 οὗτος, αὕτη, τοῦτο, this.

5. Reciprocal.

ἐμαυτοῦ, of myself;
 σεαυτοῦ, of thyself;
 ἐαυτοῦ, of himself.

6. Indefinite.

τις, τί, any;
 δεῖνα, some one.

Sing.

N. ἐγώ,
 G. ἐμοῦ or μου,
 D. ἐμοί or μοί,
 A. ἐμέ or μέ.

Dual.

N. A. νῶϊ, νῶ,
 G. D. νῶϊν, νῶν.

Plur.

N. ἡμεῖς,
 G. ἡμῶν,
 D. ἡμῖν,
 A. ἡμᾶς,

Sing.	Dual.	Plur.
N. σὺ,		N. ὑμεῖς,
G. σοῦ,	N. A. σφῶϊ, σφῶ,	G. ὑμῶν,
D. σοῖ,	G. D. σφῶϊν, σφῶν.	D. ὑμῖν,
A. σί.		A. ὑμεῖς.

Sing.	Dual.	Plur.
N. —		N. σφεῖς,
G. οὗ,	N. A. σφῶϊ, σφῖ,	G. σφῶν,
D. οῖ,	G. D. σφῶϊν, σφῖν.	D. σφίσι,
A. ἔ.		A. σφεῖς.

Sing.	Dual.	Plur.
N. ὅς, ἥ, ὅ,		N. οἱ, αἱ, ἄ,
G. οὗ, ἧς, οὖ,	N. A. ὦ, ἄ, ὦ,	G. ὧν,
D. ᾧ, ᾧ, ᾧ,	G. D. οῖν, αῖν, οῖν.	D. οῖς, αῖς, οῖς,
A. ὅν, ἥν, ὅ.		A. οὗς, αῖς, ἄ.

Αὐτός and ἐκεῖνος are declined like ὅς, ἥ, ὅ.

Οὗτος, αὕτη, τοῦτο is compounded of the article ὁ and αὐτός. It is declined, and prefixes τ, like the article; thus :

Sing.

N.	οὗτος,	αὕτη,	τούτο,
G.	τούτου,	ταύτης,	τούτου,
D.	τούτῳ,	ταύτῃ,	τούτῳ,
A.	τούτον,	ταύτην,	τούτο.

Dual.

N. A.	τούτῳ,	ταύτα,	τούτῳ,
G. D.	τούτοιιν,	ταύταιιν,	τούτοιιν.,

Plur.

N.	οὗτοι,	αὗται,	ταῦτα,
G.	τούτων,	ταύτων,	τούτων,
D.	τούτοις,	ταύταις,	τούτοις,
A.	τούτους,	ταύτας,	ταῦτα.

From the Personal Pronouns and αὐτός are compounded ¹

	G.	D.	A.
ἑμαυτ-οῦ,	} ἡς, οὔ,	ῶ, ῆ, ῶ,	ὸν, ῆν, ὸ.
σεαυτ-οῦ,			
ἑαυτ-οῦ,			

Of these the last alone has a plural :

G. ἑαυτ-ῶν,	D. οἷς, αἷς, οἷς,	A. τοῖς, αἷς, ἅ ² .
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¹ Homer never uses these reciprocals, but ἐμὲ αὐτὸν, σὲ αὐτὸν, and ἐ αὐτὸν or αὐτὸν, &c.

² For σεαυτοῦ we often find, by Crasis, σεαυτοῦ; and for ἑαυτοῦ, αὐτοῦ. The latter is used by the Attics in the three Persons.

Sing.	Dual.	Plur.
N. τίς, τι,	N. A. τινέ,	N. τινές, τινά,
G. τινός,	G. D. τινού.	G. τινῶν,
D. τινί,		D. τισί,
A. τινά, τί.		A. τινάς, τινά ¹ .

N. δειῖνα and δεις,
 G. δειῖνα, δεινάτος and δεινός,
 D. δειῖνα, δεινάτι and δεινί,
 A. δειῖνα.

VERB.

VERBS are of two kinds : 1. in Ω, 2. in ΜΙ.

Verbs have three VOICES : *Active*, *Passive*, and *Middle*²;

¹ *Ος and τις are often joined, and signify *whoever* ; thus, ὅστις, ἡτις, ὅτι, &c.

* The Middle Voice is so called because it has a *middle* signification between the Active and the Passive. It implies neither action nor passion alone, but an action reflected on the agent himself. It signifies what we do, I. *to ourselves* ; II. *for ourselves*.

I. Thus φοβέω *Active* signifies I *frighten* another person ; φοβά-

Five MOODS: *Indicative, Imperative, Optative, Subjunctive, Infinitive* ;

Nine TENSES: *Present, Imperfect, Perfect¹, Pluper-*

μαι Passive, I am frightened by another ; but φοβέομαι *Middle, I frighten myself, I am afraid, or I fear.* φυλάττω, *I guard another* ; φυλάττομαι, *I am guarded by another* ; but in the *Middle*, *I guard myself, or I beware.* λούω, *I wash* ; λούομαι, *I am washed* ; in the *Middle*, *I wash myself, or I bathe.* In this sense the *Middle* combines the *Active* and the *Passive*, *I frighten and am frightened, &c.* We find the same signification in the *Hithpael* form of the *Hebrew*, in the *Reflective* of the *Shanscrit*, and in the *Reciprocal Verbs* of the *French*: The analogy may be traced in *Latin* : in *vertor, pascor, moveor, cingor, &c.* a *middle* sense is easily traced ; and if no difference of inflexion existed in *Greek*, a distinction would be as unnecessary as in *Latin*.

II. When the *Middle* verb is followed by an accusative, it implies that the action exerted on that object is intended for the benefit or pleasure of the agent. Thus λύειν τινα signifies *to set a person at liberty* ; but when Chryses is said λύεσθαι *his daughter*, he is understood as setting her at liberty, as *redeeming* her, to gratify *his own* feelings, and to enjoy the object of his paternal affection. Χρῆσαι signifies *to lend, to give to use* ; χρήσασθαι in the *Middle*, *to procure something to be lent to ourselves, or to use.* In a slave-market μισθώσας was applied to the person who *let out* slaves ; μεμισθωμένος to the slave who *was hired* ; and μισθωσάμενος so him who *hired a slave for himself.* Πόλεμον ποιῆσαι signified *to attack by war* ; but ποιήσασθαι *to make war in self-defence.* The latter is in more frequent use, perhaps because all states profess to make war only in defence of their rights or liberties.

¹ The *Perfect* expresses that, which has existed and still continues to exist.

fect, First and Second Future ¹, *First and Second Aorist* ², and in the *Passive Paulo-post-Future* ³;

Three NUMBERS: *Singular, Dual, and Plural.*

The verb εἶμι, to be.

INDICATIVE MOOD.

Present Tense.

Sing.	εἶμι,	εἶς OR εἴ,	ἐστὶ,
	I am,	thou art,	he is,
Dual ⁴ .	εἶσθν,	εἶσθν,	εἶσθν,
		you two are,	• they two are,
Plur.	εἰμὶν,	εἰσὶ,	εἰσὶ.
	we are,	you are,	they are ⁵ :

¹ The *Second Future* seems to be an Old Attic form of the *First*, and has consequently the same sense. We might indeed call the two Futures the *Common* and the *Attic*.

² The *Aorists* are called *indefinite* in time; but in general they refer to something *past*, and may therefore be called *Historical tenses*. They are so similar in signification, that there are few verbs, in which both forms are used.

³ The *Paulo-post-Future* expresses that, which is on the point of being done.

⁴ When the First Person Plural ends in μὲν, the Dual has no First Person.

⁵ The Present, Perfect, and Future Indicative, and all the Subjunctive, form the Third Person Plural in σι or ται; and the Second and Third Dual are the same.

Imperfect.

S.	ἦν,	ἦς,	ἦ or ἦν,
D.		ἦτον,	ἦτην ¹ ,
P.	ἦμεν,	ἦτε,	ἦσαν ² .

Future ³.

S.	ἴσομαι,	ἴσῃ,	ἴσεται,
D.	ἴσόμεθον,	ἴσεσθον,	ἴσεσθον,
S.	ἴσόμεθα,	ἴσεσθε,	ἴσονται.

Pluperfect.

S.	ἦμην,	ἦσο,	ἦτο,
D.	ἦμεθον,	ἦσθον,	ἦσθον.
P.	ἦμεθα,	ἦσθε,	ἦντο.

IMPÉRATIVE MOOD.

Present and Imperfect.

S.	ἴσθι or ἴσο,	ἴσω,
D.	ἴσων,	ἴσων,
P.	ἴσθε,	ἴσωσαν.

¹ The Imperfect, Pluperfect, and the two Aorists Indicative, and all the Optative, form the Dual in *ον, ην*.

² In the subsequent Moods, the Imperfect is the same as the Present, and the Pluperfect is the same as the Perfect.

³ This is also called the Future Middle, and the Pluperfect the Imperfect Middle.

OPTATIVE MOOD.

Present and Imperfect.

S.	εἴην,	εἴης,	εἴη,
D.		εἴητον,	εἴητην,
P.	εἴημεν,	εἴητε,	εἴησαν or εἴεν.

Future.

S.	ἴσοίμην,	ἴσοιο,	ἴσοιτε,
D.	ἴσοίμεθον,	ἴσοισθον,	ἴσοίσθην,
P.	ἴσοίμεθα,	ἴσοισθε,	ἴσοιντε.

SUBJUNCTIVE MOOD.

Present and Imperfect.

S.	ῶ,	ῆς,	ῆ,
D.		ῆτον,	ῆτην,
P.	ῶμεν,	ῆτε,	ῶσι.

INFINITIVE MOOD.

Present and Imperfect.

εἶναι.

Future.

ἔσεσθαι.

PARTICIPLES.

Present.

N.	ὢν,	ούσα,	όν,
G.	όντος,	ούσης,	όντος.

Future.

N.	ἰσόμενος,	ἰσομένη,	ἰσόμενον,
G.	ἰσομένου,	ἰσομένης,	ἰσομένου.

VERBS in Ω.

There are Four Conjugations of Verbs in ω, distinguished by the termination of the First Future ;

The First Conjugation in ψω, as τύψω, τύψω.

The Second in ξω, as λέγω, λέξω.

The Third in σω, as τίω, τίσω.

The Fourth in a liquid before ω, as ψάλλω, ψαλῶ¹.

1. The Principal Parts.

Pres. τύψω.	1st Fut. τύψω.	Perf. τέψα.
	2d Aor. ἔτυπον.	

¹ For those learners, who may have been accustomed, or who may give the preference, to the distinction of Conjugations by the *characteristic*, or the letter preceding ω, the principles of that system are here added.

For the sake of analogy and simplification, it is necessary to observe that the Mute consonants are divided, with reference to the organs of speech, into

Labials, pronounced by the lips, π, β, φ ;

Palatals, by the palate, κ, γ, χ ;

Dentals, by the teeth, τ, δ, θ.

The *characteristic* letters

Of the *First* Conjugation are the *Labials*, with πρ ;

Of the *Second*, the *Palatals*, with σσ ; (σσ by the Attics ;)

Of the *Third*, the *Dentals*, with ζ or a vowel ;

Of the *Fourth*, the *Liquids*, λ, μ, ν, ρ.

Some verbs in σσω make the *First Future* in σω ; and some in ζω make it in ξω. These will be best learnt by use.

2. The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπῳ	τύπτ-ε	-οίμι	-ω	-ειν	-ων
Imperf.	ἔτυπον					
1st Fut.	τύψ-ω		-οίμι		-ειν	-ων
1st Aor.	ἔτυψα	τύψ-εν	-αίμι	-ω	-αι	-ας
Perfect.	τέτυφα	τέτυφ-ε	-οίμι	-ω	-έναι	-ώς
Pluperf.	ἔτελέφειν					
2d Aor.	ἔτυπον	τύπ-ε	-οίμι	-ω	-ειν	-ων
2d Fut.	τυπ-ῶ		-οῖμι		-ειν	-ῶν

3. Numbers and Persons.

INDICATIVE MOOD.

Present, *I strike*.

S.	τύπῳ,	τύπῃς,	τύπῃ,
D.		τύπῆλον,	τύπῆλον,
P.	τύπομεν,	τύπῆτε,	τύπουσι ¹ .

¹ The natural, and probably the original form of the 3d Person Plural is *οὔτι*, from which the Latin is formed. The penultima of this Person is generally long, except in the Imperfect and 2d Aorist Indicative Active; two tenses, which have such an affinity, that some grammarians believe that the 2d Aorist, when it differs from the Imperfect, is the Imperfect of an obsolete verb of a kindred form, as *ἔτυπον* from *τύπω*, *ἔταγον* from *τάγω*, &c.

Imperfect, *I was striking.*

S.	ἔτυπλον,	ἔτυπλεις,	ἔτυπτε,
D.		ἐτύπλειον,	ἐτυπλίετην,
P.	ἐτύπομεν,	ἐτύπτετε,	ἔτυπον.

First Future, *I shall strike.*

S.	τύψω,	τύψεις,	τύψει,
D.		τύψειον,	τύψειον,
P.	τύψομεν,	τύψετε,	τύψουσι.

First Aorist, *I struck.*

S.	ἔτυψα,	ἔτυπας,	ἔτυψε,
D.		ἐτύψαλον,	ἐτυπάτην,
P.	ἐτύψαμεν,	ἐτύπατε,	ἔτυπαν.

Perfect, *I have struck.*

S.	τέτυφα,	τέτυφας,	τέτυφε,
D.		τέτύφατον,	τέτύφαλον,
P.	τέτύφαμεν,	τέτύφατε,	τέτύφασι.

Pluperfect, *I had struck.*

S.	ἐτέτύφειν,	ἐτέτύφεις,	ἐτέτύφει,
D.		ἐτέτύφειλον,	ἐτέτυφείτην,
P.	ἐτέτύφειμεν.	ἐτέτύφειτε,	ἐτέτύφεισαν ¹ .

Second Aorist, *I struck.*

S.	ἔτυπον,	ἔτυπες,	ἔτυπε,
D.		ἐτύπειον,	ἐτυπέτην,
P.	ἐτύπομεν,	ἐτύπετε,	ἔτυπον.

¹ The more common form is ἐτετύφεσαν.

Second Future, *I shall strike.*

S.	τυπῶ,	τυπείς,	τυπεῖ,
D.		τυπεῖτον,	τυπεῖτον,
P.	τυποῦμεν,	τυπεῖτε,	τυποῦσι.

IMPERATIVE MOOD¹.Present, *strike.*

S.	τύπῃε,	τυπῆίτω,
D.	τύπῃετον,	τυπῆίτων,
P.	τύπῃετε,	τυπῆίτωσαν.

First Aorist, *strike.*

S.	τύψον,	τυψάτω,
D.	τύψατον,	τυψάτων,
P.	τύψατε,	τυψάτωσαν.

Perfect, *have struck.*

S.	τέτυφε,	τέτυφέτω,
D.	τέτυφέτον,	τέτυφέτων,
P.	τέτυφέτε,	τέτυφέτωσαν.

Second Aorist, *strike.*

S.	τύπε,	τυπέτω,
D.	τύπετον,	τυπέτων,
P.	τύπετε,	τυπέτωσαν.

¹ It may appear strange that the Imperative should refer to a *past*, and not to a *future* time. By the Present the Future also is signified. And the Perfect enjoins a thing to be done prior to a specified time; as, I order you *to have done* this before I return.

OPTATIVE MOOD.

Present, *I may be striking.*

S.	τύποιμι,	τύποις,	τύποι,
D.		τύποϊον,	τυποίτην,
P.	τύποιμεν,	τύποιε,	τύποιεν.

First Future, *I may soon strike.*

S.	τύψοιμι,	τύψοις,	τύψοι,
D.		τύψοϊον,	τυψοίτην,
P.	τύψοιμεν,	τύψοίε,	τύψοιεν.

First Aorist, *I may have struck.*

S.	τύψαιμι,	τύψαις,	τύψαι,
D.		τύψαϊον,	τυψαίτην,
P.	τύψαιμεν,	τύψαίε,	τύψαιεν ¹ .

Perfect, *I may have been striking.*

S.	τέλύφοιμι,	τέλύφοις,	τέλύφοι,
D.		τέλύφοιτον,	τέλυφοίτην,
P.	τέλύφοιμεν,	τέλύφοίε,	τέλύφοιεν.

Second Aorist, *I may have struck.*

S.	τύποιμι,	τύποις,	τύποι,
D.		τύποϊον,	τυποίτην,
P.	τύποιμεν,	τύποιε,	τύποιεν.

¹ The Æolic form of this Tense is frequently used, particularly by the Attics :

S.	τύψεια,	τύψειας,	τύψειε,
D.		τυψείατον,	τυψείατην,
P.	τυψείαμεν,	τυψείατε,	τυψείαν.

Second Future, *I may hereafter strike.*

S.	τυποῖμι,	τυποῖς,	τυποῖ,
D.		τυποῖτον,	τυποῖτην,
P.	τυποῖμεν,	τυποῖτε,	τυποῖεν ¹ .

SUBJUNCTIVE MOOD.

Present, *I should strike.*

S.	τύπῳ,	τύπῃς,	τύπῃ,
D.		τύπῃον,	τύπῃον,
P.	τύπῳμεν,	τύπῃτε,	τύπῳσι.

First Aorist, *I should have struck.*

S.	τύψω,	τύψῃς,	τύψῃ,
D.		τύψῃον,	τύψῃον,
P.	τύψῳμεν,	τύψῃτε,	τύψῳσι.

Perfect, *I should have been striking.*

S.	τείφω,	τείφῃς,	τείφῃ,
D.		τείφῃον,	τείφῃον,
P.	τείφῳμεν,	τείφῃτε,	τείφῳσι.

Second Aorist, *I should have struck.*

S.	τύπῳ,	τύπῃς,	τύπῃ,
D.		τύπῃον,	τύπῃον,
P.	τύπῳμεν,	τύπῃτε,	τύπῳσι.

¹ In the English expression of the Tenses much precision is not to be expected. Their use and signification depend on the Conjunctions and Particles, to which they are joined. The Optative, for instance, is seldom used in the Potential sense without *ἄν*.

INFINITIVE MOOD.

Present, *τύπειν*, *to strike*.

First Future, *τύψειν*, *to be going to strike*.

First Aorist, *τύψαι*, *to have struck*.

Perfect, *τέτυπέναι*, *to have been striking*.

Second Aorist, *τυπεῖν*, *to have struck*.

Second Future, *τυπεῖν*, *to be going to strike*.

PARTICIPLES.

Present, *striking*.

N.	τύπων, ἡ	τύπουσα,	τύπων,
G.	τύπουός,	τυπούσης,	τύπουός, &c.

First Future, *going to strike*.

N.	τύπων,	τύπουσα,	τύπων,
G.	τύπουός,	τυπούσης,	τύπουός.

First Aorist, *having struck*.

N.	τύψας,	τύψασα,	τύψαν,
G.	τύψαός,	τυψάσης,	τύψαός.

Perfect, *who has been striking*.

N.	τέτυπώς,	τέτυπυῖα,	τέτυπός,
G.	τέτυπόός,	τέτυπυίας,	τέτυπόός.

Second Aorist, *having struck*.

N.	τυπών,	τυποῦσα,	τυπὸν,
G.	τυπόός,	τυπούσης,	τυπόός.

Second Future, *going to strike*.

N.	τυπῶν,	τυποῦσα,	τυποῦν,
G.	τυποῦός,	τυπούσης,	τυποῦός.

AUGMENT ¹.

Of the Nine Tenses,

Three receive an *Augment* continued through all the Moods : the Perfect, Pluperfect, and Paulo-post-Future.

Three receive an *Augment* in the Indicative only : the Imperfect, and the Two Aorists ².

Three receive no *Augment* : the Present and the Two Futures.

There are Two *Augments* ; the *Syllabic*, when the verb begins with a Consonant ; the *Temporal*, when the Verb begins with a Vowel ³.

¹ The Augment is introduced to prevent ambiguity ; else the Imperfect *τύπτε* would be confounded with the Imperative, and the First Aorist *τύψας* with the Participle.

It is probable that no Augment existed in the origin of the language. In the ancient Ionic Dialect none is found. E was first prefixed to all augmented Tenses for the Temporal as well as for the Syllabic Augment : thus *ἔαγον*, *ἔέλπιζον*, *ἔόπαζον*. Ea was contracted into η, εε into η, and sometimes ει, and εο into ω. Hence *ἔαγον* became *ἦγον*, *ἔέλπιζον* *ἦλπιζον*, and *ἔόπαζον* *ᾠπαζον* : hence *ἔεχον* became *εἶχον*. The Attics sometimes preserve ε, forming *ἔαγον* from *ᾗγω* to break, probably on account of the insertion of the Digamma. In that case, they frequently lengthen the quantity of the initial syllable, as *ἔπω*, *ἔειπον*, &c.

² *Ἔπω* continues the Augment of the Aorists, *εἶπα* and *εἶπον*.

³ The *Syllabic* is so called because it adds a *syllable* to the word ; the *Temporal*, because it increases the *time* or quantity of the Syllable.

The *Syllabic Augment* is *ε* prefixed to the Imperfect and the Aorists, as ἔλυπον, ἔλυσα, ἔλυπον¹. When it is *continued*, it repeats the initial consonant of the Verb, as τίτυφα².

If the initial Consonant is an *aspirate*, it must be changed into the corresponding *soft*, as θύω, τίθυκα³.

The Pluperfect receives a *Syllabic* before the *continued Augment*, as τέλυφα, ἐτέλυφειν.

The *Temporal Augment* changes

α into *η*, as ἄγω, ἤγον.

ε into *η*, as ἐλπίζω, ἤλπιζον.

¹ It has been conjectured that the *Syllabic Augment* is formed from the Imperfect ἦν. In the Shanscrit language the same Syllabic Augment, *ε*, is prefixed in the formation of the Past Tense. The Celtic Tenses are also formed by prefixes.

² If the Verb begins with a Vowel, the *Temporal Augment* is *continued*.

The repetition of the initial consonant in the *continued Augment* is called *Reduplication*. It sometimes takes place in Latin: *do, dedi*; *pungo, pupugi*; *tango, tetigi*, &c.

When the Verb begins with a double letter, with *σ* joined to a Mute, or with *γγ*, no reduplication takes place, but the Syllabic Augment is Continued. So a Verb beginning with *ρ*, because *ρ* is doubled in the Augment. So also βλάπτω, γρηγορέω, διαγλύφω, θλάω, καθαρίζω, κτείνω, προσπατταλεύω. Κτάομαι makes ἐκτεμαί and κέκτημαι.

³ An Aspirate beginning two successive Syllables, as θέθυκα, would produce a harshness, which the Greeks avoid.

ĩ into ĭ, as ἱκάνω, ἱκανον.

o into ω, as ὀπάζω, ὀπαζον.

ũ into ū, as ὕβριζω, ὕβριζον.

αι into η, as αἶρω, ἥρον.

αυ into ηυ, as αὐξάνω, αὐξανον.

οι into ω, as οἰκίζω, οἰκίζον¹.

ε is in some verbs changed into ει, as εἶχω, εἶχον².

εο is changed into εω, as εὐοιζάω, εὐοιζαζον.

Verbs compounded with Prepositions take the Augment between the Preposition and the Verb, as προσβάλλω, προσέβαλλον³.

¹ In some Latin Verbs a *Temporal* Augment takes place, as *āgo, ēgi; ēmo, ēmi; fōdio, fōdi, &c.*

² The following change ε into ει :

εἶω,	ἐλίσσω,	ἐπομαι,	ἐργάζομαι,
εἶχω,	ἐλκω,	ἐρέω,	ἐσθήκω,
εἶθω,	ἐλκέω,	ἐρπω,	ἐσιάω,
εἶθίζω,	ἐλκύω,	ἐπρύζω,	εἶχω,
εἶλω,	ἐπώ,	ἐρύω,	εἶω.

³ Some Compound Verbs, whose Simples are little used, or have the same signification, are considered as Simples, and therefore take the Augment in the beginning, as if they were not compounded.

Some take an Augment both before and after the Preposition, as ἀνορθόω, ἠνώρθοον; ἐνεχλέω, ἠνώχλεον.

Many have no Augment: those beginning with vowels or diphthongs not mentioned in the rule; those compounded with εἶκος and οἶνος; also αἶω, αἶτω, ἀηδίζομαι, ἀηδέσσω, &c.

These have no Syllabic Augment in the dialogue of Tragedy: καθέζομαι, καθένδω, καθήμαι, σπένδω, χρεή.

Verbs compounded with $\epsilon\upsilon$ and $\delta\upsilon$, if they are susceptible of the Augment, take it in the same manner, as $\epsilon\upsilon\phi\omicron\rho\kappa\acute{\epsilon}\omega$, $\epsilon\upsilon\phi\omicron\rho\kappa\epsilon\iota\omicron\nu$.

A Preposition in composition before a Vowel loses the final Vowel, as $\alpha\pi\acute{\epsilon}\chi\omega$ from $\alpha\pi\omicron$ and $\acute{\epsilon}\chi\omega$.

If, after this elision, the Preposition comes before an Aspirate, it changes its Soft into an Aspirate, as $\alpha\phi\alpha\iota\rho\acute{\epsilon}\omega$ from $\alpha\pi\omicron$ and $\alpha\iota\rho\acute{\epsilon}\omega$.

$\epsilon\chi$ in composition is changed into $\acute{\epsilon}\xi$ before a vowel, as $\acute{\epsilon}\chi\phi\acute{\epsilon}\rho\omega$, $\acute{\epsilon}\xi\phi\acute{\epsilon}\rho\omicron\nu$.

$\epsilon\nu$ and $\sigma\upsilon\nu$, which change the ν before a Consonant, resume it before a Vowel, as $\acute{\epsilon}\mu\mu\acute{\epsilon}\nu\omega$, $\acute{\epsilon}\nu\acute{\epsilon}\mu\epsilon\nu\omicron\nu$.

$\Sigma\upsilon\nu$ sometimes drops the ν , as $\sigma\upsilon\zeta\eta\acute{\epsilon}\omega$.

P is doubled after a Vowel, as $\delta\iota\alpha\rho\acute{\rho}\acute{\epsilon}\omega$.

FORMATION OF THE TENSES.

Present.	Present P.—Present M.	
	Imperfect	Imperfect P.
		Imperfect M.
	1 Future	Perfect
		Pluperfect.
		Perf. P.
		Plup. P.
		Paul. p. Fut.
		1 Aor. P.—1 Fut. P.
	1 Aor.—1 Aor. M.	
	1 Fut. M.	
	2d Aorist	2 Aor. P.—2 Fut. P.
		2 Aor. M.
		2 Fut.—2 Fut. M.
		Perf. M.—Plup. M.

The Imperfect

is formed from the Present, by prefixing the Augment, and changing ω into $\omicron\nu$, as $\tauύπῳ$, $ἔτυπον$.

The First Future

is formed from the Present, by changing the last syllable ¹ in the

First Conjugation into $\psi\omega$, as $\tauύπῳ$, $\tauύψω$;

in the *Second* into $\xi\omega$, as $λέγω$, $λέξω$;

in the *Third* into $\sigma\omega$, as $τίω$, $τίσω$;

by circumflexing the last syllable in the *Fourth*, and shortening the penultima, as $\psiάλλω$, $\psiαλῶ$ ².

Verbs in $\alpha\omega$, $\epsilon\omega$, and $\omicron\omega$ change α and ϵ into η , and

¹ The *First Future* is really formed by the insertion of σ before ω , as $\lambdaείβω$, $\lambdaείβω$ or $\lambdaείψω$; $\lambdaείπω$, $\lambdaείπω$ or $\lambdaείψω$; $λέγω$, $λέγσω$ or $λέξω$; $τίω$, $τίσω$. To soften the pronunciation, a consonant is frequently dropt; as $\alphaῶ$, $\alphaῶ$; $\phiράζω$, $\phiράσω$, &c. For the same reason the σ is omitted after a Liquid; but it was formerly retained, and $\νέμω$ made $\νέμσω$. We still find $\κέλσαι$ from $\κέλω$, $\τέλσον$ from $τέλω$, $\ῥσσω$ from $\ῥρω$, particularly in the Doric dialect.

This analogy extends, in some measure, to the Latin. The Perfect of the Third Conjugation is formed from the Present by changing o into si , as *scribo*, *scripsi*; *dico*, *dixi* or *dixi*; *figo*, *figsi* or *fixi*; *demo*, *demsi*; *carpo*, *carpsi*, &c. To avoid harshness a letter is frequently left out, as *parco*, *parsi*; *ludo*, *lusi*, &c. The s too is frequently omitted; and sometimes in that case it is resumed in the Supine, as *scando*, *scandi*, *scansum*; *verto*, *verti*, *versum*, &c.

² Some Verbs are of the Second and Third Conjugation, making $\xi\omega$ and $\sigma\omega$: $\alphaρπάζω$, $βάζω$, $βρίζω$, $\epsilonἰγναλίζω$, $παίζω$.

Some Verbs take γ before ξ : $\κλάζω$, $\κλάγξω$, from $\κλάγγω$; $\πλάζω$, $\πλάγξω$.

o into ω, as τιμάω, τιμήσω; φιλέω, φιλήσω; δηλώω, δηλώσω¹.

Four Verbs change the Soft of the first syllable into an Aspirate breathing :

ἔχω,	ἔξω;		τρέφω,	θρέψω,
τρέχω,	θρέξω;		τύφω,	θύψω ² .

¹ The following are excepted :

1. Verbs in αώ, preceded by ε or η : Verbs in λαω and ραω pure; with διφάω, δράω, κλάω, μάω, νάω, πετάω, σπάω, φλάω.

2. These in εω : αἰκέω, ἀμφιέω, ἀρκέω, ἔω, ζέω, κέω, ναιέω, νεικέω, ξέω, ὀλέω, σορέω, τελέω, τρέω; and Verbs, which form others in νυω, νυμι, and σκω.

Some make εσω and ησω : αἰδέομαι, αἰνέω, ἀκέομαι, ἀλέω, ἀλφέω, ἀχδέομαι, βδέω, κηδέω, κοπέω, κηρέω, κοτέω, μαχέομαι, ὀζέω, πύδέω, πόνέω, ἑρέω, φορέω, φρονέω, χωρέω. Δέω makes δήσω, δέδεκα. Καλέω makes καλέσω; κενάληκα, by Syncope κέκληκα.

The following make the First Future in ευσω; θέω, πλέω, πνέω, νέω, ρέω, χέω. Καίω and κλαίω make αὐσω,

3. Verbs Primitive in οω; ἀρώω, βόω, ἐνώω, ὀμώω, ὀνόω; and Verbs, which form others in νυω and σκω.

² The Present of these Verbs should begin with an *Aspirate*, thus ἔχω, θρέφω, θρέχω, θύφω; but as the Greeks seldom suffer two aspirated syllables to come together, the first is changed into a *Soft*. That reason ceases to operate in the Future, which ends in ξω, and therefore resumes the *Aspirate* in the first syllable. This is proved by the Perfect, which in the Active is τέτρεφα, and not τέδρεφα, but in the Passive τέδραμμαι. For the same reason θρίξ makes τριχός in the G.

The First Aorist

is formed from the First Future, by prefixing the Augment, and changing ω into α , as $\tauύψω$, $ἔτυψα$.

A doubtful vowel in the penultima of the First Aorist of the Fourth Conjugation is made long, α is changed into η , and ϵ into $\epsilon\iota$, as $\kappaρίνω$, $ἔκρινα$; $\psiαλῶ$, $ἔψηλα$; $μενῶ$, $ἔμεινα$ ¹.

$ἔειπα$ and $ἤνεγκα$ are formed from the Present; $ἦκα$, $ἔσκηκα$, $ἔδωκα$ from the Perfect.

The following drop the σ of the Future :

$αἰέω$,	$ἤκεια$,		$κέω$,	$ἔκεια$,
$αἰεύω$,	$ἤλευα$,		$σεύω$,	$ἔσεια$,
$καίω$,	$ἔκηα$,		$χέω$,	$ἔχαια$.

The Perfect

is formed from the First Future, by prefixing the Continued Augment, and changing, in the

1st Conjugation, $\psi\omega$ into $\varphi\alpha$, as $\tauύψω$, $τέτυφα$;

in the 2d, $\xi\omega$ into $\chi\alpha$, as $λέξω$, $λέλιχα$;

in the 3d, $\sigma\omega$ into $\kappa\alpha$, as $τίσω$, $τέτικα$;

in the 4th, ω into $\kappa\alpha$, as $\psiαλῶ$, $ἔψαλκα$ ¹.

Dissyllables in $\lambda\omega$, $\nu\omega$, $\rho\omega$ change the ϵ of the First Future into α , as $τελῶ$, $ἔταλκα$.

¹ If the penult. of the Præs. has $\alpha\iota$, that of the 1st Aor. in the common Dialect has α , in the Attic, η ; as $\sigma\etaμαίνω$, $\sigma\etaμανῶ$, $ἑσήμενα$, Attic $ἑσήμενα$.

² Verbs in $\mu\omega$ are formed from $\mu\epsilon\omega$, as $νέμω$, $νενέμηκα$ from $νέμειν$, $νεμήσω$.

Dissyllables in *εινω*, *ινω*, and *υνω* drop the *ν*, as *κλεινω*, *ἡλιανω*.

The Pluperfect

is formed from the Perfect, by prefixing *ε* to the Continued Augment, if there is a reduplication, and changing *α* into *ειν*, as *τέτυφα*, *ἔτετύφειν*.

The Second Aorist

is formed from the Present, by prefixing the Augment, changing *ω* into *ον*, and shortening the penultima¹, as *τύπτω*, *ἔτυπον*.

The Penultima is shortened :

1. In Vowels, by the change of

η	} into <i>ᾶ</i> , as	λήβω,	ἔλαβον ² ;
ω		τρώγω,	ἔτραγον ;
αι		φαίνω,	ἔφανον ;
αυ		παύω,	ἔπαυον ;
ει	into <i>ϊ</i> , as	λείπω,	ἔλιπον ;
ευ	into <i>ϋ</i> , as	φεύγω,	ἔφυγον.

¹ In Dissyllables, which take the Temporal Augment, the Penultima necessarily remains long, as *ᾶγω*, *ἤγον*. So also where the penultima is long by position, as *θάλλω*, *ἔθαλλον* ; *μάπτω*, *ἔμαρπον*. But in many of these a transposition takes place to preserve the analogy : thus *πέρθω* makes in poetry *ἔπραθον*, *δέρκω* *ἔδρακον*, &c. A resolution and a reduplication produce the same effect : thus *ἡδω* is made *ἔαδον* ; *ἦγον*, *ἤγαγον*, &c.

² *Πλήσσω*, to strike the body, makes *ἔπληγον* ; to strike the mind, *ἔπλαγον*.

In Dissyllables of the Fourth Conjugation ϵ and $\epsilon\iota$ are changed into α , as $\delta\acute{\epsilon}\rho\omega$, $\acute{\epsilon}\delta\alpha\rho\omicron\nu$; $\sigma\omega\acute{\epsilon}\rho\omega$, $\acute{\epsilon}\sigma\omega\alpha\rho\omicron\nu$ ¹. In Polysyllables $\epsilon\iota$ is changed into ϵ , as $\alpha\gamma\acute{\epsilon}\iota\rho\omega$, $\eta\gamma\epsilon\rho\omicron\nu$.

2. In Consonants, by the omission of τ , and of the last two liquids, as $\tau\acute{\upsilon}\pi\omega$, $\acute{\epsilon}\tau\upsilon\pi\omicron\nu$; $\psi\acute{\alpha}\lambda\lambda\omega$, $\acute{\epsilon}\psi\alpha\lambda\omicron\nu$ ².

Some Mutes are changed into others of the same order; thus,

π into β , as	$\beta\lambda\acute{\alpha}\pi\omega$,	$\acute{\epsilon}\beta\lambda\alpha\beta\omicron\nu$;
	$\kappa\alpha\lambda\acute{\upsilon}\pi\omega$,	$\acute{\epsilon}\kappa\acute{\alpha}\lambda\upsilon\beta\omicron\nu$;
	$\kappa\rho\acute{\upsilon}\pi\omega$,	$\acute{\epsilon}\kappa\rho\upsilon\beta\omicron\nu$ ³ .
ω into ϕ , as	$\alpha\omega\omega$,	$\eta\phi\omicron\nu$;
	$\beta\acute{\alpha}\omega\omega$,	$\acute{\epsilon}\beta\alpha\phi\omicron\nu$;
	$\theta\acute{\alpha}\omega\omega$,	$\acute{\epsilon}\tau\alpha\phi\omicron\nu$;
	$\rho\acute{\alpha}\omega\omega$,	$\acute{\epsilon}\rho\acute{\rho}\alpha\phi\omicron\nu$;
	$\sigma\acute{\alpha}\omega\omega$,	$\acute{\epsilon}\sigma\kappa\alpha\phi\omicron\nu$;
	$\rho\acute{\iota}\omega\omega$,	$\acute{\epsilon}\rho\acute{\rho}\iota\phi\omicron\nu$;
	$\delta\rho\acute{\upsilon}\omega\omega$,	$\acute{\epsilon}\delta\rho\upsilon\phi\omicron\nu$.
χ into γ , as	$\sigma\mu\acute{\upsilon}\chi\omega$,	$\acute{\epsilon}\sigma\mu\upsilon\gamma\omicron\nu$;
	$\psi\acute{\upsilon}\chi\omega$,	$\acute{\epsilon}\psi\upsilon\gamma\omicron\nu$.

Verbs in $\zeta\omega$ and $\sigma\sigma\omega$ of the Second Conjugation form

¹ This takes place in some words beginning with a Mute and a Liquid, as $\pi\acute{\lambda}\epsilon\kappa\omega$, $\acute{\epsilon}\pi\lambda\alpha\kappa\omicron\nu$; $\kappa\lambda\acute{\epsilon}\pi\tau\omega$, $\acute{\epsilon}\kappa\lambda\alpha\kappa\omicron\nu$; but $\beta\lambda\acute{\epsilon}\pi\omega$ and $\phi\lambda\acute{\epsilon}\gamma\omega$ are regular. $\tau\acute{\epsilon}\mu\upsilon\omega$ makes $\acute{\epsilon}\tau\alpha\mu\omicron\nu$ and $\acute{\epsilon}\tau\epsilon\mu\omicron\nu$.

² The τ , and the second liquid must be considered as supplementary letters. With the exception of the Imperfect, these Verbs are conjugated with the first Consonant alone.

³ Formed from $\beta\lambda\acute{\alpha}\beta\omega$, $\kappa\alpha\lambda\acute{\upsilon}\beta\omega$, $\kappa\rho\acute{\upsilon}\beta\omega$.

the Second Aorist in γον; of the Third in δον; as πράσσω, πράξω, ἔπραγον; φράζω, φράσω, ἔφραδον.

Verbs in αω and εω change ᾠω and εω into ον, as μυκάω, ἔμυκον; εὔρέω, εὔρον.

The following have no Second Aorist: Polysyllables in ζω and σσω; Verbs in αω and εω after a vowel; Verbs in οω; Polysyllables in αυω, ευω, ουω¹, υω, υιω, and many other Verbs.

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing ον into ῶ circumflexed, as ἔτυπον, τυπῶ.

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present	τύπτομαι	τύπτου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἔτυπτόμην					
Perfect	τέτυμμαι	τέτυψο	-μμένος εἶην	-μμένος ῶ	-φθαι	-μμένος
Pluperf.	ἔτετύμμην					
P. P. Fut.	τετύψομαι	τύψθ-ητι	-οίμην	-ῶ	-εσθαι	-όμενος
1st Aor.	ἔτυψθην					
1st Fut.	τυψθήσ-ομαι	τύπ-ηδι	-οίμην	-ῶ	-εσθαι	-όμενος
2d Aor.	ἐτύπην					
2d Fut.	τυπήσ-ομαι		-οίμην		-εσθαι	-όμενος

¹ *Ηκοον from ἀκούω is poetical.

Numbers and Persons.

INDICATIVE MOOD.

Present, *I am struck.*

S.	τύπομαι,	τύπη ¹ ,	τύπεται,
D.	τυπόμεθον,	τύπισθον,	τύπισθον,
P.	τυπόμεθα,	τύπισθε,	τύπονται.

Imperfect, *I was in the situation, or custom, of being struck.*

S.	ἐτυπόμην,	ἐτύπου,	ἐτύπelo,
D.	ἐτυπόμεθον,	ἐτύπισθον,	ἐτυπίσθην,
P.	ἐτυπόμεθα,	ἐτύπισθε,	ἐτύποντο.

¹ The formation of this person was originally in εσαι, thus τύπτ-ομαι, εσαι, εται. The Ionians, who delight in a concourse of vowels, dropped the σ, and made it τύπται. The Attics, on the contrary, who love contractions, shortened it into τύπτει, which the common language of Greece changed into τύπτῃ. The Attic contraction had the advantage of distinguishing the Indicative from the Subjunctive Mood; it was universally adopted in βούλει, οἶει, ὄψει.

Some verbs retain the original form, thus φάγομαι makes φάγεσαι. Thus also is formed the Passive of Verbs in μι, ἵσα-μαι, ἵσασαι; τίθε-μαι, τίθεσαι, &c.

The same observation applies to other Tenses; thus in the Imperfect ἐτύπτεο became ἐτύπτεο, and was afterwards contracted into ἐτύπτου. So τύπτοισο became τύπτοιο; ἐτύψασο, ἐτύψας and ἐτύψω.

Perfect, I have been struck.

S.	τίτυμμαι,	τίτυψαι,	τίτυπται,
D.	τέλύμμεθον,	τέτυφθον,	τέτυφθον,
P.	τέλύμμεθα,	τέτυφθε,	τέλυμμένοι εἰσὶ ¹ .

Pluperfect, I had been struck.

S.	ἐτέλύμμην,	ἐτέτυψο,	ἐτέτυπτο,
D.	ἐτέλύμμεθον,	ἐτέτυφθον,	ἐτέλύφθον,
P.	ἐτέλύμμεθα,	ἐτέτυφθε,	τέλυμμένοι ἦσαν.

Paulo-post-Future, I am on the point of being struck.

S.	τέλύψομαι,	τέλύψη,	τέλύψεται,
D.	τέλυψόμεθον,	τέλύψεσθον,	τέλύψεσθον,
P.	τέλυψόμεθα,	τέλύψεσθε,	τέτύφονται.

First Aorist, I was struck.

S.	ἐτύφην,	ἐτύφης,	ἐτύφθη,
D.		ἐτύφθηλον,	ἐτυφθήτην,
P.	ἐτύφθημεν,	ἐτύφθητε,	ἐτύφθησαν.

First Future, I shall be struck.

S.	τυφθήσομαι,	τυφθήσῃ,	τυφθήσεται,
D.	τυφθήσόμεθον,	τυφθήσεσθον,	τυφθήσεσθον,
P.	τυφθήσόμεθα,	τυφθήσεσθε,	τυφθήσονται.

¹ The third person plural is formed from the third person singular by inserting *ν* before *ται*, as *κέκριται*, *κέκρινται*. But when a consonant comes before *ται*, the insertion of *ν* would produce an inharmonious sound. Hence a periphrasis is formed by the addition of the verb *εἰμι* to the Perfect Participle; thus *τέτυμμένοι εἰσὶ* for *τέτυπνται*.

Second Aorist, *I was struck*.

S.	ἐτύπην,	ἐτύπης,	ἐτύπη,
D.		ἐτύπηλον,	ἐτυπήτην,
P.	ἐτύπημεν,	ἐτύπητε,	ἐτύπησαν.

Second Future, *I shall be struck*.

S.	τυπήσομαι,	τυπήσῃ,	τυπήσῃαι,
D.	τυπησόμεθον,	τυπήσεσθον,	τυπήσεσθον,
P.	τυπησόμεθα,	τυπήσεσθε,	τυπήσουσιν.

IMPERATIVE MOOD.

Present and Future, *be struck*.

S.	τύπλου,	τυπλίεθω,
D.	τύπλεσθον,	τυπλίεσθων,
P.	τύπλεσθε,	τυπλίεσθωσαν.

Perfect, *have been struck*.

S.	τέτυψο,	τέλψω,
D.	τέτυφθον,	τέλψθων,
P.	τέτυφθε,	τέλψθωσαν.

First Aorist, *be struck*.

S.	τύφθητι ¹ ,	τυφθήτω,
D.	τύφθηλον,	τυφθήτων,
P.	τύφθητε,	τυφθήτωσαν.

¹ For τύφθητι, two successive syllables of which would begin with an aspirate.

Second Aorist, *be struck*.

S.	τύπηθι,	τυπήτω,
D.	τύπηλον,	τυπήτων,
P.	τύπηε,	τυπήτωσαν.

OPTATIVE MOOD.

Present, *I may be struck*.

S.	τυπτοίμην,	τύπσοιο,	τύπσοιλο,
D.	τυπτοίμεθον,	τύπσοισθον,	τυπτοίσθην,
P.	τυπτοίμεθα,	τύπσοισθε,	τύπσοιντο.

Perfect, *I may have been struck*.

S.	τέλυμμένος εἶην,	εἶης,	εἶη,
D.	τέλυμμένω	εἶηλον,	εἶήτην,
P.	τέλυμμένοι εἴημεν,	εἴητε,	εἴησαν ¹ .

Paulo-post-Future, *I may be on the point of being struck*.

S.	τέλυψοίμην,	τέλυψοιο,	τέλυψοιλο,
D.	τετυψοίμεθον,	τέλυψοισθον,	τέλυψοίσθην,
P.	τέλυψοίμεθα,	τέλυψοισθε,	τέλυψοιντο.

First Aorist, *I may have been struck*.

S.	τυφθείην,	τυφδείης,	τυφδείη,
D.		τυφδείηλον,	τυφδείήτην,
P.	τυφδείημεν,	τυφδείητε,	τυφδείησαν ¹ .

First Future, *I may soon be struck*.

S.	τυφθήσοίμην,	τυφθήσοιο,	τυφθήσοιλο,
D.	τυφθήσοίμεθον,	τυφθήσοισθον,	τυφθήσοίσθην,
P.	τυφθήσοίμεθα,	τυφθήσοισθε,	τυφθήσοιντο.

¹ The more common form is the Attic contraction εἶτον, εἶτην; εἴμεν, εἴτε, εἴεν.

Second Aorist, *I may have been struck.*

S.	τυπείην,	τυπείης,	τυπείη,
D.		τυπείησον,	τυπείητην,
P.	τυπείημεν,	τυπείητε,	τυπείησαν.

Second Future, *I may be struck hereafter.*

S.	τυπήσομαι,	τυπήσεις,	τυπήσειο,
D.	τυπήσομαιςον,	τυπήσειςον,	τυπήσειςονην,
P.	τυπήσομεθα,	τυπήσεσθε,	τυπήσωλο.

SUBJUNCTIVE MOOD.

Present, *I should be struck.*

S.	τύπωμαι,	τύπη,	τύπηται,
D.	τύπώμεθον,	τύπησθον,	τύπησθον,
P.	τύπώμεθα,	τύπησθε,	τύπηται.

Perfect, *I might have been struck.*

S.	τέτυμμένος ὦ,	ῥῆς,	ῥῆ,
D.	τέτυμένῳ	ῥτον,	ῥτον,
P.	τέτυμένοι ὦμεν,	ῥτε,	ῥσι.

First Aorist, *I should have been struck.*

S.	τυφθῶ,	τυφθῆς,	τυφθῆ,
D.		τυφθῆσον,	τυφθῆτον,
P.	τυφθῶμεν,	τυφθῆτε,	τυφθῶσι.

Second Aorist, *I should have been struck.*

S.	τυπῶ,	τυπής,	τυπή,
D.		τυπῆτον,	τυπῆτον,
P.	τυπῶμεν,	τυπῆτε,	τυπῶσι.

INFINITIVE MOOD.

Present, τύπτεσθαι, *to be struck.*

Perfect, τέτυπθαι, *to have been struck.*

P. P. Future, τεύψεσθαι, *to be on the point of being struck.*

First Aorist, τυφθῆναι, *to have been struck.*

First Future, τυφθήσεσθαι, *to be going to be struck.*

Second Aorist, τυπῆναι, *to have been struck.*

Second Future, τυπήσεσθαι, *to be going to be struck.*

PARTICIPLES.

Present, *being struck.*

N.	τυπόμενος,	τυπόμενη,	τυπόμενον,
G.	τυπόμενου,	τυπόμενης,	τυπόμενου, δο.

Perfect, *having been struck.*

N.	τέτυμμένος,	τέτυμμένη,	τέτυμμένον,
G.	τέτυμμένου,	τέτυμμένης,	τέτυμμένου.

Paulo-post-Future, *being on the point of being struck.*

N.	τεύψόμενος,	τεύψομένη,	τεύψόμενον,
G.	τεύψομένου,	τεύψομένης,	τεύψομένου.

First Aorist, *having been struck.*

N.	τυφθεὶς,	τυφθεῖσα,	τυφθὲν,
G.	τυφθέντος,	τυφθείσης,	τυφθέντος.

First Future, *going to be struck.*

N.	τυφθησόμενος,	τυφθησόμενη,	τυφθησόμενον,
G.	τυφθησομένου,	τυφθησόμενης,	τυφθησομένου.

Second Aorist, *having been struck.*

N.	τυπείς,	τυπείσα,	τυπέν,
G.	τυπένιος,	τυπείσης,	τυπένιος.

Second Future, *going to be struck.*

N.	τυπησόμενος,	τυπησομένη,	τυπησόμενον,
G.	τυπησομένου,	τυπησομένης,	τυπησομένου.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by changing ω into $\omicron\mu\alpha\iota$, as $\tau\acute{\upsilon}\pi\omega$ - ω , $\tau\acute{\upsilon}\pi\omega$ - $\omicron\mu\alpha\iota$.

The Imperfect

is formed from the Imperfect Active, by changing ν into $\mu\eta\nu$, as $\acute{\epsilon}\tau\upsilon\pi\iota\omicron$ - ν , $\acute{\epsilon}\tau\upsilon\pi\iota\omicron$ - $\mu\eta\nu$.

The Perfect

is formed from the Perfect Active, by changing in the 1st Conj. $\phi\alpha$ into $\mu\mu\alpha\iota$, as $\tau\acute{\epsilon}\tau\upsilon$ - $\phi\alpha$, $\tau\acute{\epsilon}\tau\upsilon$ - $\mu\mu\alpha\iota$ ¹; in the 2d, $\chi\alpha$ into $\gamma\mu\alpha\iota$, as $\lambda\acute{\epsilon}\lambda\epsilon$ - $\chi\alpha$, $\lambda\acute{\epsilon}\lambda\epsilon$ - $\gamma\mu\alpha\iota$; in the 3d, $\kappa\alpha$ into $\sigma\mu\alpha\iota$, as $\pi\acute{\epsilon}\phi\rho\alpha$ - $\kappa\alpha$, $\pi\acute{\epsilon}\phi\rho\alpha$ - $\sigma\mu\alpha\iota$; in the 4th, $\kappa\alpha$ into $\mu\alpha\iota$, as $\acute{\epsilon}\psi\alpha\lambda$ - $\kappa\alpha$, $\acute{\epsilon}\psi\alpha\lambda$ - $\mu\alpha\iota$.

Verbs of the Third Conjugation in ω pure, if the penultima of the Perfect is long, change $\kappa\alpha$ into $\mu\alpha\iota$, as $\pi\epsilon\phi\acute{\iota}\lambda\eta$ - $\kappa\alpha$, $\pi\epsilon\phi\acute{\iota}\lambda\eta$ - $\mu\alpha\iota$ ².

¹ Perfects in $\phi\alpha$ impure change it into $\mu\alpha\iota$, as $\tau\acute{\epsilon}\tau\epsilon\rho$ - $\phi\alpha$, $\tau\acute{\epsilon}\tau\epsilon\rho$ - $\mu\alpha\iota$.

² Except the following, which retain σ , $\acute{\alpha}\kappa\omicron\upsilon\omega$, $\theta\rho\acute{\alpha}\upsilon\omega$, $\kappa\epsilon\lambda\epsilon\acute{\upsilon}\omega$, $\kappa\lambda\epsilon\acute{\iota}\omega$, $\kappa\rho\acute{o}\omega$, $\pi\acute{\alpha}\iota\omega$, $\pi\tau\acute{\alpha}\iota\omega$, $\sigma\epsilon\acute{\iota}\omega$.

Some, whose penultima is short, change $\kappa\alpha$ into $\mu\alpha\iota$, $\acute{\alpha}\rho\omega$, $\acute{\epsilon}\lambda\acute{\alpha}\omega$, $\delta\acute{\epsilon}\omega$, $\delta\acute{\upsilon}\omega$, $\theta\acute{\upsilon}\omega$, $\iota\delta\rho\acute{\upsilon}\omega$, $\lambda\acute{\upsilon}\omega$, $\omicron\nu\acute{\alpha}\omega$, $\pi\tau\acute{\alpha}\omega$, $\tau\acute{\iota}\omega$.

The Perfect of most Verbs in $\alpha\omega$, $\alpha\iota\nu\omega$, $\alpha\upsilon\omega$, $\epsilon\iota\omega$, $\epsilon\upsilon\omega$, $\omicron\omega$, $\omicron\upsilon\omega$,

Some Verbs shorten the long syllable of the Perfect Active, as δέδωκα, δέδομαι ¹.

Dissyllables, whose first syllable has τρε, change ε into α, as τρέπω, τέτρεφα, τέτραμμαι ; but they resume it in the First Aorist, ἐτρέφην ².

ωω, originally ended in μαι ; but for euphony it was afterwards changed into σμαι. Hence we find κέλευμαι and κέλευσμαι, γνωτός and γνωστός, &c.

¹ On the same principle some verbs change ευ into υ ; thus κέχευκα, κέχυσμαι and κέχυμαι ; πέφυχα, πέφυγμαι ; σέστευκα, σέστυμαι ; τέτευχα, τέτυγμαι.

² SYNOPSIS of the Formation of the Perfect Passive in all its Persons.

I.	S. τέτυμμαι,	τέτυψαι,	τέτυπται,
	(for τέτυφμαι,	τέτυφσαι,	τέτυφται)
	D. τετύμμεθον,	τέτυφθον,	τέτυφθον,
II.	P. τετύμμεθα,	τέτυφθε,	τετυμμένοι εισί.
	S. λέλεγμαι,	λέλεξαι,	λέλενται,
	(for λέλεχμαι,	λέλεχσαι,	λέλεχται)
III.	D. λελέγμεθον,	λέλεχθον,	λέλεχθον,
	P. λελέγμεθα,	λέλεχθε,	λελεγμένοι εισί.
	S. πέπεισμαι,	πέπεισαι,	πέπεισαι,
		(for πέπεισσαι)	
IV.	D. πεπείσμεθον,	πέπεισθον,	πέπεισθον,
	P. πεπείσμεθα,	πέπεισθε,	πεπεισμένοι εισί.
	S. πέφαμμαι,	πέφανσαι,	πέφανται,
	(for πέφανμαι)		
	D. πεφάμμεθον,	πέφανθον,	πέφανθον,
	P. πεφάμμεθα,	πέφανθε,	πεφαμμένοι εισί.

The 2d Person *Imperative* is formed by changing αι of the 2d Person *Indicative* into ο, as τέτυψ-αι, τέτυψ-ο ; the 3d Person is formed by changing ε of the 2d Person Plural *Indicative* into ω, as τέτυφθ-ε, τέτυφθ-ω.

The *Infinitive* is formed by changing ε of the 2d Person Plural *Indicative* into αι, as τέτυφθ-ε, τέτυφθ-αι.

When the Perfect Indicative ends in μαι pure, the periphrasis

The Pluperfect

is formed from the Perfect, by changing *μαι* into *μην*, and prefixing *ε* to the Continued Augment if there is a Reduplication, as *τέτυμμαι*, *ἐτέύμμην*.

The Paulo-post-Future

is formed from the Second Person of the Perfect, by changing *αι* into *ομαι*, as *τέτυψαι*, *τέύψομαι* ¹.

The First Aorist

is formed from the Third Person Singular of the Perfect, by dropping the Reduplication, changing *ται* into *θην*, and the preceding Soft into an Aspirate Mute, as *τέτυω-ται*, *ἐτύφθην*.

Three Verbs assume *σ*, *ἔρρωται*, *ἔρρώσθην*; *μέμνηται*, *ἐμνήσθην*; *πέπληται*, *ἐπλήσθην*. But *σίσωσαι* drops it, making *ἰσώθην*.

In some Verbs the penultima is shortened: thus *εὐρηται* makes *εὐρέθην*; *ἐπήνηται*, *ἐπηνέθην*; *τέθειται*, *ἐτέθην* ².

of the Participle with *εἰμι* does not take place in the Optative and Subjunctive; but *μαι* in the Optative is changed into *μην*; and in the Subjunctive *μαι* with the preceding vowel into *ωμαι*, as Indic. *τετίμημαι*, Opt. *τετιμήμην*, Subj. *τετιμῶμαι*.

¹ It has been conjectured that this tense is only the First Future Middle, to which the Continued Augment is prefixed; thus *τύψω*, *τύψομαι*, *τετύψομαι*. It occurs only once in the New Testament, *Luke xix*, 40; and in that passage, as well as in other works, a Middle signification is easily traced. Indeed there are many passages, in which the Middle Future is used in a Passive sense.

² In the Third Person Plural a syncope often takes place; thus *ἡγερθεν* for *ἡγέρθησαν*, *ἐκόσμηθεν* for *ἐκόσμηθησαν*.

The First Future

is formed from the First Aorist, by dropping the Augment, and changing ν into $\sigma\mu\alpha\iota$, as $\acute{\epsilon}\tau\upsilon\phi\theta\eta\nu$, $\tau\upsilon\phi\theta\acute{\eta}\sigma\mu\alpha\iota$.

The Second Aorist

is formed from the Second Aorist Active, by changing ν into $\eta\nu$, as $\acute{\epsilon}\tau\upsilon\omega\nu$, $\acute{\epsilon}\tau\acute{\upsilon}\omega\eta\nu$ ¹.

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing ν into $\sigma\mu\alpha\iota$, as $\acute{\epsilon}\tau\acute{\upsilon}\pi\eta\nu$, $\tau\upsilon\tau\acute{\omega}\sigma\mu\alpha\iota$.

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present	$\tau\acute{\upsilon}\pi\tau\text{-}\sigma\mu\alpha\iota$	-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	$\acute{\epsilon}\tau\upsilon\pi\tau\acute{o}\mu\eta\nu$					
Perfect	$\tau\acute{\epsilon}\tau\upsilon\tau\text{-}\alpha$	-ε	οίμι	-ω	-έναι	-ώς
Pluperf.	$\acute{\epsilon}\tau\epsilon\tau\acute{\upsilon}\pi\epsilon\iota\nu$					
1st Aor.	$\acute{\epsilon}\tau\upsilon\psi\acute{\alpha}\mu\eta\nu$	$\tau\acute{\upsilon}\psi\text{-}\alpha\iota$	$\text{-}\acute{\alpha}\iota\mu\eta\nu$	$\text{-}\omega\mu\alpha\iota$	$\text{-}\alpha\sigma\theta\alpha\iota$	$\text{-}\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$
1st Fut.	$\tau\acute{\upsilon}\psi\text{-}\sigma\mu\alpha\iota$		$\text{-}\acute{\alpha}\iota\mu\eta\nu$		$\text{-}\epsilon\sigma\theta\alpha\iota$	$\text{-}\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$
2d Aor.	$\acute{\epsilon}\tau\upsilon\pi\acute{o}\mu\eta\nu$	$\tau\upsilon\pi\text{-}\omicron\upsilon$	$\text{-}\acute{\alpha}\iota\mu\eta\nu$	$\text{-}\omega\mu\alpha\iota$	$\text{-}\acute{\epsilon}\sigma\theta\alpha\iota$	$\text{-}\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$
2d Fut.	$\tau\upsilon\pi\text{-}\omicron\upsilon\mu\alpha\iota$		$\text{-}\acute{\alpha}\iota\mu\eta\nu$		$\acute{\epsilon}\tau\sigma\theta\alpha\iota$	$\omicron\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$

¹ The Tragic Poets preferred the Passive forms of the 1st Aor.; the writers of the new Comedy were more attached to the smoother forms of the 2d Aorist.

Numbers and Persons ¹.

INDICATIVE MOOD.

First Aorist, *I struck myself.*

S.	ἐτυψάμην,	ἐτύψω,	ἐτύψαις,
D.	ἐτυψάμεθον,	ἐτύψασθον,	ἐτυψάσθην,
P.	ἐτυψάμεθα,	ἐτύψασθε,	ἐτύψαντο,

Second Future, *I shall strike myself.*

S.	τυπωῖμαι,	τυπή,	τυπεῖται,
D.	τυπούμεθον,	τυπεῖσθον,	τυπεῖσθην,
P.	τυπούμεθα,	τυπεῖσθε,	τυπεύηται,

IMPERATIVE MOOD.

First Aorist, *strike thyself.*

S.	τύψαι,	τυψάσθω,
D.	τύψασθον,	τυψάσθων,
P.	τύψασθε,	τυψάσθωσαν.

OPTATIVE MOOD.

First Aorist, *I may have struck myself.*

S.	τυψαίμην,	τύψαιο,	τύψαις,
D.	τυψαίμεθον,	τύψαισθον,	τυψαίσθην,
P.	τυψαίμεθα,	τύψαισθε,	τύψαιντο.

¹ The Perfect and Pluperfect have an Active, the other Tenses a Passive termination.

The only Tenses differing from the Active and Passive Forms are the 1st Aorist Indicative, Imperative, and Optative, and the 2d Future Indicative.

FORMATION OF THE TENSES.

The Present and Imperfect
are the same as those of the Passive.

The Perfect

is formed from the Second Aorist Active, by prefixing the Reduplication, and changing *ov* into *α*, as *ἔτυπον*, *τίτυπα* ¹.

In Dissyllables, if the Second Aorist has *α* in the penultima, from a Present in *ε* or *αι*, the Perfect Middle changes it into *ο*, as *πλέκω*, *ἔπλεκον*, *πέπλοκα*; *σπείρω*, *ἔσπαρον*, *ἔσπορα*. But from the Present in *η* or *αι*, into *η*, as *λήθω*, *ἔλαθον*, *λέληθα*; *φαίνω*, *ἔφανον*, *πέφηνα* ².

If the Second Aorist has *ι* in the penultima, the Perfect Middle changes it into *ο*, as *ἔλεγον*, *λέλογα*.

If the Second Aorist has *ι* in the penultima, from a Present in *αι*, the Perfect Middle changes it into *οι*, as *εἶδω*, *ἴδον*, *οἶδα* ³.

¹ Hence those Verbs, which want the 2d Aor. Active, have no Perfect Middle.

² *Θάλλω*, *ἔθαλον* makes *τέθηλα*; and *κλάζω*, *ἔκλαγον* makes *κέκληγα*.

³ Some retain also the diphthong of the Present: thus *κέκω* makes *κέκευθα* and *κέκυθα*; *φεύγω*, *πέφευγα* and *πέφυγα*.

Δεῖδω makes *δέδοικα*, to avoid the too frequent repetition of *δ* in the regular *δέδοικα*; *λαγχάνω* makes *λέλογχα*, *ρήσσω* *ἔρρωγα*.

The Perfect Active and Middle of the same Verb are seldom both in use,

The Pluperfect

is formed from the Perfect, by prefixing ϵ , and changing α into $\epsilon\iota\nu$, as $\tauέτυ\omega-\alpha$, $\epsilonτέί\upsilon\omega-\epsilon\iota\nu$ ¹.

The First Aorist

is formed from the First Aorist Active, by adding $\mu\eta\nu$, as $\epsilonτυψ\alpha$, $\epsilonτυψά\mu\eta\nu$.

The First Future

is formed from the First Future Active, by changing ω into $\omicron\mu\alpha\iota$, as $\tauύψ-\omega$, $\tauύψ-\omicron\mu\alpha\iota$ ².

The Second Aorist

is formed from the Second Aorist Active, by changing ν into $\mu\eta\nu$, as $\epsilonτυπο-\nu$, $\epsilonτυπό-\mu\eta\nu$.

The Second Future

is formed from the Second Future Active, by changing $\tilde{\omega}$ into $\omicron\tilde{\mu}\alpha\iota$ ³, as $\tau\upsilon\omega-\tilde{\omega}$, $\tau\upsilon\pi-\omicron\tilde{\mu}\alpha\iota$ ⁴.

¹ When the Perfect Middle has the signification of the Present, the Pluperfect has that of the Imperfect.

² In the 4th Conjugation it is circumflexed as in the Active: thus $\psi\alpha\lambda\tilde{\omega}$, $\psi\alpha\lambda\tilde{\omicron}\mu\alpha\iota$.

³ The following are not circumflexed, $\epsilon\delta\omicron\mu\alpha\iota$, $\phiάγο\mu\alpha\iota$, $\piί\omicron\mu\alpha\iota$; likewise $\betaέ\omicron\mu\alpha\iota$ and $\νέ\omicron\mu\alpha\iota$.

⁴ To the class of Middle Verbs may be referred those called by some grammarians DEPONENTS. They have the Middle form, except in the Perfect, Pluperfect, and Paulo-post-Future, of which the form is Passive. Some of these Verbs have, beside a Middle, a Passive 1st Aorist and 1st Future, the signification of which is Passive. In the other tenses, a Middle sense may generally be traced.

Perhaps it would be more analogical to consider them as Defective Verbs, whose Active is obsolete, and which want some of the

CONTRACTED VERBS.

Verbs in *αω*, *εω*, and *οω* are contracted in the Present and Imperfect Tenses.

Verbs in *αω* contract *αω*, *αο*, and *αου* into *ᾱ*, as *τιμάω*, *τιμᾱ*; *τιμάομεν*, *τιμᾱμεν*; *τιμάουσι*, *τιμᾱσι*:—otherwise into *ᾱ*, as *τίμαε*, *τίμα*:—*ι* is subscribed, as *τιμάοιμαι*, *τιμῶμι*; *τιμάεις*, *τιμᾶς*; &c.

Verbs in *εω* contract *εε* into *εῖ*, and *εο* into *οῦ*, as *φίλεε*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*:—before a long vowel or a diphthong, *ε* is dropped, as *φιλέω*, *φιλῶ*; *φιλέεις*, *φιλεῖς*¹.

Verbs in *οω* contract *ο* before a long vowel into *ῶ*, as *χρυσώω*, *χρυσῶ*:—before a short vowel or *ου*, into *οῦ*, as *χρυσόει*, *χρυσοῦτε*; *χρυσόουσι*, *χρυσοῦσι*:—otherwise into *οῖ*, as *χρυσόης*, *χρυσοῖς*. In the Inf. *οειν* is contracted into *οῦν*.

Passive and Middle Tenses. The following is a synopsis of their form:

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present	δέχομαι	δέχ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἔδεχόμην					
Perfect.	δέδεγμαι	δέδε-ξο	-γμένος	-γμένος	-χθαι	-γμένος
Pluperf.	ἔδεδεγμην		εἶην	ῶ		
P. P. Fut.	δεδέξ-ομαι		-οίμην		-εσθαι	-όμενος
1st Aor. M.	ἔδεξάμην	δέξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st Fut. M.	δέξ-ομαι		-οίμην		-εσθαι	-όμενος
1st Aor. P.	ἔδέχθην	δέχθ-ητι	-εῖην	-ῶ	-ῆναι	-είς
1st Fut. P.	δεχθῆσ-ομαι		-οίμην		-εσθαι	-όμενος

A few of these Verbs have a 2d Aorist Middle, as *πυνθάνομαι*, *ἐπυθόμην*.

¹ Dissyllables in *εω* are contracted in the Imperative and Infinitive only. Thus we say *πλέω*, *πλέομεν*, and not *πλᾱ*, *πλᾱμεν*.

VERBS IN ΜΙ.

Verbs in $\mu\iota$ are formed from Verbs of the Third Conjugation in $\alpha\omega$, $\epsilon\omega$, $\omicron\omega$, and $\upsilon\omega$,

1. By prefixing the Reduplication with ι^1 ;
2. By changing ω into $\mu\iota^2$;
3. By lengthening the penultima in the Singular.

Thus from $\epsilon\acute{\alpha}\omega$ is formed $\epsilon\iota\sigma\eta\mu\iota$;

from $\delta\acute{\epsilon}\omega$, $\tau\acute{\iota}\delta\eta\mu\iota^3$;

from $\delta\acute{\omicron}\omega$, $\delta\acute{\iota}\delta\omega\mu\iota$;

from $\delta\epsilon\iota\kappa\nu\acute{\omicron}\omega$, $\delta\epsilon\iota\kappa\nu\mu\iota^4$.

Verbs in $\mu\iota$ have only three tenses of that form : the Present, Imperfect, and Second Aorist. They take the other Tenses from Verbs in ω ; thus $\delta\acute{\iota}\delta\omega\mu\iota$ makes $\delta\acute{\omega}\sigma\omega$, $\delta\acute{\epsilon}\delta\omega\kappa\alpha$, from $\delta\acute{\epsilon}\omega$.

Verbs in $\upsilon\mu\iota$ have neither Reduplication⁵, Second Aorist⁶, nor Optative and Subjunctive Moods⁷.

¹ If the Verb begins with a vowel, with $\pi\tau$ or ς , ι only is prefixed, as $\epsilon\iota\omega$, $\iota\eta\mu\iota$; $\pi\tau\acute{\alpha}\omega$, $\iota\pi\tau\eta\mu\iota$, &c. This is called the *Improper Reduplication*.

The Reduplication takes place in the Pres. and Imperf. only.

² The form in $\mu\iota$ is Old Attic and Ionic; hence $\sigma\iota$ is added to the 3d Person Singular of the Present.

³ For $\tau\acute{\iota}\delta\eta\mu\iota$, see page 49, note 3.

⁴ Verbs in $\mu\iota$ have no 2d Future, 2d Aorist Passive, or Perfect Middle.

⁵ With $\phi\acute{\alpha}\omega$, $\phi\acute{\eta}\mu\iota$; $\delta\acute{\upsilon}\omega$, $\delta\acute{\upsilon}\mu\iota$; &c. and those, which are formed from trisyllables, as $\kappa\acute{\rho}\epsilon\mu\nu\acute{\alpha}\omega$, $\kappa\acute{\rho}\epsilon\mu\nu\eta\mu\iota$.

⁶ Or the 2d Aorist is the same as the Imperfect.

⁷ The Poets change many Verbs in ω into $\mu\iota$; as $\gamma\epsilon\lambda\acute{\alpha}\omega$, $\gamma\acute{\epsilon}\lambda\eta\mu\iota$; $\epsilon\chi\omega$, $\epsilon\chi\eta\mu\iota$; $\kappa\tau\acute{\alpha}\omega$, $\kappa\tau\acute{\eta}\mu\iota$; $\omicron\gamma\acute{\epsilon}\omega$, $\omicron\gamma\eta\mu\iota$; $\omicron\rho\acute{\alpha}\omega$, $\omicron\rho\eta\mu\iota$; $\phi\iota\lambda\acute{\epsilon}\omega$, $\phi\iota\lambda\eta\mu\iota$; $\chi\rho\acute{\alpha}\omega$, $\chi\rho\acute{\eta}\mu\iota$, &c.

ACTIVE VOICE.

The Moods and Tenses.

	Ind.	Imper.	Opt.	Subj.	Inf.	Part.
Present	ἵσ-ημι	-αθι	-αιην	-ῶ	-άναι	-ās
	τιθ-ημι	-ετι	-ειην	-ῶ	-έναι	-εις
	διδ-ωμι	-οθι	-οιην	-ῶ	-όναι	-οὺς
	δείκν-υμι	-υθι			-ύναι	-ὺς
Imper.	ἵσ-ην	} the rest like the Present.				
	ἐτίθην					
	ἐδίδων					
	ἐδείκνυν					
2d Aor.	ἕσ-ην	ῥήθι	ῥαίην	ῥῶ	ῥήναι	ῥās
	ῥέθην	ῥές	ῥείην	ῥῶ	ῥεῖναι	ῥεις
	ῥέων	ῥός	ῥοίην	ῥῶ	ῥοῦναι	ῥοὺς

The other Tenses are regularly formed from Verbs in ω, thus :

1 Fut.	ῥήσ-ω	—	-οίμι	—	-εῖν	-ων
	ῥήσ-ω	—	-οίμι	—	-εῖν	-ων
	ῥώσ-ω	—	-οίμι	—	-εῖν	-ων
	ῥεῖξ-ω	—	-οίμι	—	-εῖν	-ων
1 Aor.	ῥήσα	ῥήσ-ον	-αίμι	-ω	-αι	-ας
	ῥήρα	ῥήκ-ον	-αίμι	-ω	-αι	-ας
	ῥώκα	ῥώκ-ον	-αίμι	-ω	-αι	-ας
	ῥεῖξα	ῥεῖξ-ον	-αίμι	-ω	-αι	-ας
Perf.	ῥήακ-α	ῥ	-οίμι	-ω	-έναι	-ῶς
	τέθεικ-α	ε	-οίμι	-ω	-έναι	-ῶς
	ῥέδωκ-α	ε	-οίμι	-ω	-έναι	-ῶς
	ῥέδειχ-α	ε	-οίμι	-ω	-έναι	-ῶς
Plup.	ῥήσκειν					
	ῥέτεθεικείν					
	ῥέδεδῶκειν					
	ῥέδεδειχέιν ¹					

¹ Some irregularities occur in those tenses of the Verbs in μι,

Numbers and Persons.

Present.

Sing.			Dual.			Plur.
ἴς-ημι,	ης,	ησι,	ἄτον,	ατον,	ἄμεν,	ατε, ἄσι,
τίς-ημι,	ης,	ησι,	ετον,	ετον,	εμεν,	ετε, εἴσι,
δίδ-ωμι,	ως,	ωσι,	οτον,	οτον,	ομεν,	οτε, οὔσι,
δείκν-υμι,	υς,	ῦσι,	ὔτον,	υτον,	ὑμεν,	υτε, ὕσι ¹ .

Imperfect.

Sing.			Dual.			Plur.
ἴς-ην,	ης,	η,	ἄτον,	άτην,	αμεν,	ατε, ασαν,
τίς-ην,	ης,	η,	ετον,	έτην,	εμεν,	ετε, εσαν,
ἔδιδ-ων,	ως,	ω,	οτον,	ότην,	ομεν,	οτε, οσαν,
ἔδεικν-υν,	υς,	υ,	ὔτον,	ύτην,	ὑμεν,	υτε, υσαν ² .

which follow the analogy of Verbs in *ω*. In the latter, the Perfect preserves the penultima of the 1st Future. But Verbs in *μι*, derived from *εω*, change *η*, the penultima of the 1st Future, into *αι* for the Perfect, as *βέω*, *βήσω*, *τέθεικα*. Those derived from *αω* keep in the Perfect the penultima of the Present, as *σάω*, *σήσω*, *ἔσχαα*.

In this last a syncope often takes place; thus *ἔσαα*: hence the Participle *ἔσαώς*, and by contraction *ἔσως*.

¹ The Third Person Plural in the Present is the same as the Dative Plural Participle of the same tense.

² Verbs in *μι* are seldom used in the Imperfect. They generally in this, and sometimes in other Tenses, adopt their original contracted form; thus *ἴς-αον*, *ων*; *τίς-εον*, *ουν*; *ἔδιδ-οον*, *οον*; &c.

Second Aorist.

Sing.			Dual.		Plur.		
ἔσ-ην,	ἦς,	ἦ,	ἦτον,	ἦτην,	ἦμεν,	ἦτε,	ἦσαν ¹ ,
ἔδ-ην,	ἦς,	ἦ,	ἔτον,	ἔτην,	ἐμεν,	ετε,	ἔσαν,
ἔδ-ων,	ως,	ω,	οτον,	ότην,	ομεν,	οτε,	οσαν.

IMPERATIVE MOOD.

Present.

Sing.		Dual.		Plur.	
ἴσ-θι ² ,	} τω,	τον,	των,	τε,	τωσαν.
τίθε-τι,					
δίδο-θι,					
δείκνυ-θι,					

Second Aorist.

Sing.		Dual.		Plur.	
ᾤθι ³ .	ᾔτω,	ᾔτον,	ᾔτων,	ᾔτε,	ᾔτωσαν,
ᾔς,	ᾔτω,	ᾔτον,	ᾔτων,	ᾔτε,	ᾔτωσαν,
ᾔς,	ᾔτω,	ᾔτον,	ᾔτων,	ᾔτε,	ᾔτωσαν ⁴ .

¹ The Second Aorist retains the long vowel in the penultima of the Dual and Plur. except in *τίθημι*, *δίδωμι*, and *ἵμι*.

The 3d Person Plural is often syncopated; thus *ἔβαν* for *ἔβησαν*.

² The Poets retain the long vowel, as *ἴσθηθι*, *τίθητι*. The syllable *θι* is frequently rejected, as *ἴστα* or *ἴστυ*, *τίθη*, &c.

³ The Second Aorist Imperative ends in *θι*, except *ᾔς* and *ᾔς*; with *ᾔς*, *ἐνίσπες*, *σχῆς*, *φρές*.

⁴ Dissyllables in *υμι* have a 2d Aor. Imper. as *καλῦθι*.

OPTATIVE MOOD.

Present.

Sing.			Dual.		Plur.
ἴσαι-ην,	ης,	η,	ἦτον,	ἦτην,	ἦμεν, ἦτε, ἦσαν & εν,
τιδεῖ-ην,	ης,	η,	ἦτον,	ἦτην,	ἦμεν, ἦτε, ἦσαν & εν,
δίδοι-ην,	ης,	η,	ἦτον,	ἦτην,	ἦμεν, ἦτε, ἦσαν & εν.

Second Aorist.

Sing.			Dual.		Plur.
ἴσαι-ην,	ης,	η,	ἦτον,	ἦτην,	ἦμεν, ἦτε, ἦσαν & εν,
δει-ην,	ης,	η,	ἦτον,	ἦτην,	ἦμεν, ἦτε, ἦσαν & εν,
δοί-ην,	ης,	η,	ἦτον,	ἦτην,	ἦμεν, ἦτε, ἦσαν & εν.

SUBJUNCTIVE MOOD.

Present.

Sing.			Dual.		Plur.
ἴσ-ῶ,	ᾱς,	ᾱ,	ᾱτον,	ᾱτον,	ῶμεν, ᾱτε, ῶσι,
τιδ-ῶ,	ῆς,	ῆ,	ῆτον,	ῆτον,	ῶμεν, ῆτε, ῶσι,
διδ-ῶ ¹ ,	ῶς,	ῶ,	ῶτον,	ῶτον,	ῶμεν, ῶτε, ῶσι.

Second Aorist.

Sing.			Dual.		Plur.
ῥῶ,	ῥῆς,	ῥῆ,	ῥῆτον,	ῥῆτον,	ῥῶμεν, ῥῆτε, ῥῶσι,
δῶ,	δῆς,	δῆ,	δῆτον,	δῆτον,	δῶμεν, δῆτε, δῶσι,
δῶ,	δῶς,	δῶ,	δῶτον,	δῶτον,	δῶμεν, δῶτε, δῶσι.

¹ The Ionic Dialect inserts ε, as τιδέω, and the Poets add ι, as τιδεῖω.

INFINITIVE MOOD.

Present.

ἰσάναι.

τιθέναι.

διδόναι.

δεικνύναι.

Second Aorist.

εἶναι.

ἑῖναι¹.δοῦναι¹.

PARTICIPLES.

Present.

ἰσ-άς, ᾶσα, ᾶν.

τιθ-είς, εῖσα, ἐν.

διδ-ούς, οὔσα, όν.

δεικν-ύς, ὤσα, ὤν.

Second Aorist.

ε-άς, εᾶσα, ε-άν.

ε-είς, ε-ῖσα, ε-έν.

δο-ύς, δοῦσα, δόν.

FORMATION OF THE TENSES.

The Imperfect

is formed from the Present, by prefixing the Augment, and changing *μι* into *ν*; as τίθ^ημι, ἐτίθ^ην.

The Second Aorist

is formed from the Imperfect, by dropping the Reduplication; as ἐτίθ^ην, ἔθ^ην; ἔσ^ην, ἔσ^ην.

If the Verb has no Reduplication, the Second Aorist is the same as the Imperfect.

¹ The regular form is εἶναι and δοῦναι.

PASSIVE VOICE.

Moods and Tenses.

	Ind.	Imp.	Opt.	Subj.	Inf.	Part.
Present	ἴσ-αμαι	-ασο	-αίμην	-ῶμαι	-σθαι	-όμενος
	τιθ-εμαι	-εσο	-είμην	-ῶμαι	-εσθαι	-έμενος
	ῥιθ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-όμενος
	δείκν-υμαι	-υσο			-υσθαι	-ύμενος
Imp.	ἴσταίμην	the rest like the Present.				
	εἰσθέμην					
	ἐδιδόμην					
	ἐδεικνύμην					

Tenses formed from Verbs in φ.

Perfect	ἔστ-αμαι	-ασο	-αίμην	-ῶμαι	-σθαι	-όμενος
	τέθ-εμαι	-εισο	-είμην	-ῶμαι	-εσθαι	-έμενος
	δέδ-ομαι	-οσα	-οίμην	-ῶμαι	-οσθαι	-όμενος
	δέδ-ειγμαι				-εἴχθαι	-ειγμένος
Plup.	ἔσταίμην					
	ἐτεθείμην					
	ἐδεδόμην					
	ἐδεδείγμην					
P. p. F.	ἑστάσ-ομαι	—	-οίμην	—	-εσθαι	-όμενος
	τεθείσ-ομαι	—	-οίμην	—	-εσθαι	-όμενος
	δεδόσ-ομαι	—	-οίμην	—	-εσθαι	-όμενος
1 Aor.	ἑστάθην	ἑσθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
	τετέθην	τέθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
	ἐδόθην	δόθ-ητι	-εἶην	-ᾶ	-ῆναι	-εἰς
	ἐδείχθην				δείχθ-ῆναι	-εἰς
1 Fut.	σταθήσ-ομαι	—	-οίμην	—	-εσθαι	-όμενος
	τεθήσ-ομαι	—	-οίμην	—	-εσθαι	-όμενος
	δοθήσ-ομαι	—	-οίμην	—	-εσθαι	-όμενος
	δειχθήσ-ομαι	—		—	-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present.

Sing.		Dual.		Plur.
ἴστα-	}			
τίθε-				
δίδο-				
δείκνυ-				
		μᾶι, σαι ¹ , ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Imperfect.

Sing.		Dual.		Plur.
ἴστα-	}			
ἐτίθε-				
ἐδίδο-				
ἐδείκνυ-				
		μην, σὺ, το,	μεθον, σθον, σθην,	μεθα, σθε, νται.

IMPERATIVE MOOD.

Present.

Sing.		Dual.		Plur.
ἴστα-	}			
τίθε-				
δίδο-				
δείκνυ-				
		σο, σθω,	σθον, σθων,	σθε, σθωσαν.

¹ In this Person in the Passive and Middle Voices the Ionic dialect drops the σ, and the Attic contracts that resolution; thus ἴστασαι, Ion. ἴστααι, Att. ἴστη; ἔθεςο, Ion. ἔθεο, Att. ἔθου.

OPTATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσται- τιθεῖ- δίδοι-	μην, ο, το, μέθον, σθον, σθην,	μέθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσ-ᾱμαι, ᾱ, ᾱται,	ᾠμέθον, ᾠσθον, ᾠσθον,	ᾠμέθα, ᾠσθε, ᾠνται.
τιθ-ᾱμαι, ῆ, ῆται,	ῆμέθον, ῆσθον, ῆσθον,	ῆμέθα, ῆσθε, ῆνται.
διδ-ᾱμαι, ῶ, ῶται,	ῶμέθον, ῶσθον, ῶσθον,	ῶμέθα, ῶσθε, ῶνται.

INFINITIVE.

Present.

ἴσασθαι,
τιθεσθαι,
δίδασθαι,
δείκνυσθαι,

PARTICIPLE.

Present.

ἰσάμεν-ος,
τιθέμεν-ος,
διδόμεν-ος,
δείκνύμεν-ος,

} η, ον.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by shortening the penultima, and changing μ into $\muαι$, as ἴσῃμι, ἴσᾱμαι¹.

The Imperfect

is formed from the Present, by prefixing the Augment; and changing $\muαι$ into $\muην$, as τίθῃμαι, ἐτίθῃμην.

¹ The Poets retain the long syllable, as διζήμαι, ὄνημαι, &c.

MIDDLE VOICE.

The Moods and Tenses.

The Present and Imperfect are the same as in the Passive.

Second Aorist.

Ind.	Imper.	Opt.	Subj.	Inf.	Part.
ἐστάμην	στάσο	σταίμην	στῶμαι	στάσθαι	στάμενος
ἐθέμην	θέσο	θείμην	θῶμαι	θέσθαι	θέμενος
ἐδομην	δόσο	δοίμην	δῶμαι	δόσθαι	δόμενος.

Tenses formed from Verbs in ω.

1 Aor.	ἐστηκάμην	στήσ-αι	αίμην	ωμαι	ασθαι	άμενος
	ἐθήκαμην	θήκ-αι	αίμην	ωμαι	ασθαι	άμενος
	ἐδωκάμην	δωκ-αι	αίμην	ωμαι	ασθαι	άμενος
	ἐδειξάμην	δείξ-αι	αίμην	ωμαι	ασθαι	άμενος
1 Fut.	στήσ-ομαι	—	οίμην	—	εσθαι	όμενος
	θήσ-ομαι	—	οίμην	—	εσθαι	όμενος
	δώσ-ομαι	—	οίμην	—	εσθαι	όμενος
	δείξ-ομαι	—	οίμην	—	εσθαι	όμενος

Numbers and Persons.

INDICATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
ἐστάμην, σο, το.	μεθεν, σθεν, σθην.	μεθα, σθε, ντο.

IMPERATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
στα- ¹ θί- δύ-	σθον, σθων,	σθε, σθωσαν.

OPTATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
σταί- θεί- δύ-	μεθον, σθον, σθην,	μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
στ-ῶμαι, ᾗ, ᾗται, θ-ῶμαι, ᾗ, ᾗται, δ-ῶμαι, ᾧ, ᾧται,	ῶμεθον, ῆσθον, ῆσθον, ῶμεθον, ῆσθον, ῆσθον, ῶμεθον, ᾧσθον, ᾧσθον,	ῶμεθα, ῆσθε, ᾠνται. ῶμεθα, ῆσθε, ᾠνται. ῶμεθα, ᾧσθε, ᾠνται.

INFINITIVE MOOD.

Second Aorist.

ῥάσθαι.
θίσθαι.
δύσθαι.

PARTICIPLE.

Second Aorist.

ῥά-
θεί-
δύ-

} μένος, μένη, μένον.

The Second Aorist Middle

is formed from the Imperfect, by dropping the Reduplication, as ἐτιθέμην, ἐθέμην; ἐράμην, ἐράμην.

¹. This and the following Mood in the 2d Aorist of ἵστημι are seldom used: they are here introduced to show the analogy.

IRREGULAR OR DEFECTIVE VERBS IN μ

may be divided into Three Classes, each containing Three Verbs.

I. From $\epsilon\omega$ are derived $\epsilon\mu\iota$, to be; $\epsilon\dot{\iota}\mu\iota$, and $\epsilon\eta\mu\iota$, to go.

II. From $\epsilon\omega$ are derived $\epsilon\eta\mu\iota$, to send; $\eta\mu\alpha\iota$, to sit; $\epsilon\dot{\iota}\mu\alpha\iota$, to clothe oneself.

III. $\epsilon\iota\sigma\eta\mu\iota$, to know; $\phi\eta\mu\iota$, to say; $\kappa\epsilon\dot{\iota}\mu\alpha\iota$, to lie down.

Class I.

1. $\epsilon\mu\iota$, to be,

has been before conjugated, as it is used in some of its tenses as an *auxiliary* to the Passive Voice of Verbs in ω .

2. $\epsilon\dot{\iota}\mu\iota$, to go.

INDICATIVE MOOD.

Present ¹.

Sing.	Dual.	Plur.
$\epsilon\mu\iota$, $\epsilon\iota\varsigma$ OR $\epsilon\dot{\iota}$, $\epsilon\dot{\iota}\sigma\iota$,	$\epsilon\dot{\iota}\tau\omicron\nu$, $\mu\dot{\iota}\tau\omicron\nu$,	$\epsilon\dot{\iota}\mu\epsilon\nu$, $\epsilon\dot{\iota}\tau\epsilon$, $\epsilon\dot{\iota}\sigma\iota$ OR $\epsilon\dot{\iota}\sigma\iota$.

Imperfect.

$\epsilon\dot{\iota}\nu$,	$\epsilon\dot{\iota}\varsigma$, $\epsilon\dot{\iota}$,	$\epsilon\dot{\iota}\tau\omicron\nu$, $\epsilon\dot{\iota}\tau\eta\nu$,	$\epsilon\dot{\iota}\mu\epsilon\nu$, $\epsilon\dot{\iota}\tau\epsilon$, $\epsilon\dot{\iota}\sigma\alpha\nu$.
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Pluperfect.

$\epsilon\dot{\iota}\chi\text{-}\epsilon\dot{\iota}\nu$, $\epsilon\dot{\iota}\varsigma$, $\epsilon\dot{\iota}$,	$\epsilon\dot{\iota}\tau\omicron\nu$, $\epsilon\dot{\iota}\tau\eta\nu$,	$\epsilon\dot{\iota}\mu\epsilon\nu$, $\epsilon\dot{\iota}\tau\epsilon$, $\epsilon\dot{\iota}\sigma\alpha\nu$.
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¹ In the Attic writers $\epsilon\mu\iota$ has a Future signification, as $\epsilon\mu\iota$ καὶ ἀγγελεῖω, Eurip. $\epsilon\dot{\iota}\mu\epsilon\nu$ καὶ ἐπιχειρήσομεν, Dem.

Second Aorist.

Sing.	Dual.	Plur.
ἴον, ἴεις, ἴει,	ἴετον, ἴέτην,	ἴομεν, ἴετε, ἴον.

IMPERATIVE MOOD.

Present.

ἴε, or εἴ, ἴτω,	ἴτον, ἴτων,	ἴτε, ἴτωσαν.
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Second Aorist.

ἴε, ἴέτω,	ἴετον, ἴέτων,	ἴετε, ἴέτωσαν.
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OPTATIVE MOOD.

Second Aorist.

ἴοιμι, ἴοις, ἴοι,	ἴοιτον, ἴοίτην,	ἴοιμεν, ἴοιτε, ἴοιεν.
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SUBJUNCTIVE MOOD.

Second Aorist.

ἴω, ἴης, ἴη,	ἴητον, ἴητορ,	ἴωμεν, ἴητε, ἴωσι.
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INFINITIVE.

PARTICIPLE.

Present.

Second Aorist.

εἶναι or ἵναι,	ἰὼν, ἰούσα, ἰόν,
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MIDDLE VOICE.

INDICATIVE MOOD.

Perfect.

εἶα, εἶας, εἶε,	εἶατον, εἶατον,	εἶαμεν, εἶατε, εἶασι.
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Pluperfect.

ἦεν, ἦεις, ἦει,	ἦειτον, ἦείτην,	ἦομεν, ἦεите, ἦεισαν, or ἦμεν, ἦτε, ἦσαν.
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First Aorist.

εἰσάμην.

First Future.

ΕΙΣΟΜΑΙ.

3. *Imui, to go.

INDICATIVE MOOD.

Sing.

 $\eta_{\mu}, \eta_5, \eta_5,$

Present.

Dual.

ΙΕΤΟΥ, ΙΕΤΟΥ,

Plur.

1. YOMEN, YETE, YISIL

Imperfect.

4500.

OPTATIVE MOOD.

Present.

1
1E17.

INFINITIVE.

Present.

ἰέναι.

PARTICIPLE.

Present.

115.

Ἰέντος.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἔ-μαι, σαι, ται, | μέ-θον, σθον, σθον, | μέ-θα, σθι, νται.

Imperfect.

ἰέ-μην, σο, το, | μεθόν, σθόν, σθην, | μεθα, σθε, ντο.

IMPERATIVE.

Present.

ἔσο, ἔσθω,

PARTICIPLE.

Present.

REFLEX-05, 7, ON.

Class II.

1. ἵημι, to send ¹.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἵημι, ἵης, ἵησι,	ἵετον, ἵετοβ,	ἵεμεν, ἵετε, ἵεσι.

Imperfect.

ἵην, ἵης, ἵη,	ἵετον, ἵέτην,	ἵεμεν, ἵετε, ἵεσαν.
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Perfect.

εἶχα.

Pluperfect.

εἶχον.

First Aorist.

ἤκα-α.

Second Aorist.

ἵν, ἵς, ἵ,	ἵτον, ἵτην,	ἵμεν, ἵτε, ἵσαν.
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First Future.

ἵσ-ω, εἰς, εἰ,	ἵτον, ἵτον,	ἵμεν, ἵτε, οὐσι.
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IMPERATIVE MOOD.

Present.

ἵεθι, ἵετω,	ἵετον, ἵέτων,	ἵετε, ἵέτωσαν.
-------------	---------------	----------------

Perfect.

εἶχα.

First Aorist.

ἤκον.

Second Aorist.

ἵεθι, ἵετω,	ἵετον, ἵέτων,	ἵετε, ἵέτωσαν.
-------------	---------------	----------------

OPTATIVE MOOD.

Present.

ἵει-ην, ἵης, ἵ,	ἵετον, ἵέτην,	ἵεμεν, ἵετε, ἵεαν.
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¹ This Verb has scarcely any irregularities, but is formed like τιθῆμι.

Perfect.

εἶκοιμι.

First Future.

ἥσοιμι.

Second Aorist.

Sing.

εἶ-ην, ἦς, ἦ,

Dual.

ἦτον, ἦτην,

Plur.

ἦμεν, ἦτε, ἦσαν.

SUBJUNCTIVE MOOD.

Present.

ἴω, ἴῃς, ἴῃ, | ἴητον, ἴητον, | ἴωμεν, ἴητε, ἴωσι.

Perfect.

εἶκ-ω, ἦς, ἦ, | ἦτον, ἦτον, | ὤμεν, ἦτε, ὤσι.

Second Aorist.

ἔ, ἔῃς, ἔῃ, | ἔτον, ἔτον, | ὦμεν, ἦτε, ὤσι.

INFINITIVE MOOD.

Present.

εἶναι.

Perfect.

εἶέναι.

First Future.

ἥσειν.

Second Aorist.

εἶναι.

PARTICIPLES.

Present.

εἶς, εἶσα, εἶν.

Perfect.

εἰκώς, εἰκυῖα, εἰκός.

First Future.

ἥσων, ἥσουσα, ἥσον.

Second Aorist.

εἶς, εἶσα, εἶν.

PASSIVE VOICE.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἔ-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Imperfect.

ἔ-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
----------------	--------------------	-----------------

Perfect.

ἔ-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.
------------------	--------------------	------------------

Pluperfect.

ἔ-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
----------------	--------------------	-----------------

First Aorist.

First Future.

P. P. Future.

ἔ-θην & εἰ-θην.	ἰ-θήσομαι.	εἰ-σομαι.
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MIDDLE VOICE.

INDICATIVE MOOD.

Present and Imperfect like the Passive †.

First Aorist.

ἤ-κ-α-μην, ω, ατο,	ἀ-μεθον, α-σθον, α-σθην,	ἀ-μεθα, α-σθε, α-ντο.
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† ἔ-μαι and ἔ-μην, the Present and Imperfect Middle, signify *I send myself*, &c. or *I am impelled*. Hence they are generally used in the sense of *wishing*; thus ἔ-ται αἰνῶς, *Hom. Odys. II. 327. he earnestly wishes*. In this sense they are the root of ἔ-μερος, *a desire*, and of ἔ-μερω, *to desire*.

First Future.

Sing.

Dual.

Plur.

ἥσ-ομαι, η, εται, | ὀμεθον, εσθον, εσθον, | ὀμεθα, εσθε, ονται.

Second Aorist.

εἶμην, ἴσα, ἴτο, | ἴμεθον, ἴσθον, ἴσθην, | ἴμεθα, ἴσθε, ἴντο.

IMPERATIVE MOOD.

Second Aorist.

ἴσο, ἴσθω, | ἴσθον, ἴσθων, | ἴσθε, ἴσθωσαν.

OPTATIVE MOOD.

First Future.

ἥσοί-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

Second Aorist.

εἴ-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

ᾤμαι, ᾤ, ᾤται, | ᾤμεθον, ᾤσθον, ᾤσθον. | ᾤμεθα, ᾤσθε, ᾤνται.

INFINITIVE MOOD.

First Future.

Second Aorist.

ἥσεσθαι.

ἴσθαι.

PARTICIPLES.

First Future.

Second Aorist.

ἥσόμενος, η, ον.

ἴμενος, η, ον.

2. Ἑμῶν, to sit.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

ἔμῳ, ἔσῳ, ἔται, | ἔμεθον, ἔσθον, ἔσθον, | ἔμεθα, ἔσθε, ἔνται.

Imperfect.

ἔμην, ἔσο, ἔτο, | ἔμεθον, ἔσθον, ἔσθην, | ἔμεθα, ἔσθε, ἔντο.

IMPERATIVE MOOD.

Present.

ἔσο, ἔσθω, | ἔσθον, ἔσθων, | ἔσθε, ἔσθωσαν.

INFINITIVE.

PARTICIPLE.

Present.

Present.

ἔσθαι.

ἔμεν-ος, η, ον.

3. Εἶμαι, to put on.

INDICATIVE MOOD.

Present and Perfect.

εἶμαι, εἶσαι, εἶται, | — | — εἶνται.
& εἶσαι,

Pluperfect.

εἶμην, εἶσο & εἶσο, | — | — εἶντο.
εἶτο, εἶσο, εἶσο & εἶσο,

First Aorist.

εἰσ- } ἄμην, ω, ατο, | ἄμεθον, ἀσθον, ἀσθην, | ἄμεθα, ἀσθε, ἀντο.
εἰσ- }
εἰσ-

PARTICIPLES.

Present and Perfect.

εἰμένος.

First Aorist.

ἰσάμενος¹.

Class III.

1. Κεῖμαι, to lie down.

INDICATIVE MOOD.

Present.

Sing.

Dual,

Plur.

κεῖ-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἐκεί-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

First Future.

κείσ-ομαι, η, εται, | όμεθον, εσθον, εσθον, | όμεθα, εσθε, ονται.

IMPERATIVE MOOD.

Present.

κεῖσο, κείσθω, | κείσθον, κείσθων, | κείσθε, κείσθωσαν.

OPTATIVE MOOD.

Present.

κεῖ-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

¹ This Verb may be considered as Middle. The Active is *ἵω* or *ἔννυμι*, forming *ἵσω* 1st Fut. and *ἔισα* 1st Aor. Inf. *εἶσαι*, with *σ* generally doubled; thus *ἵσσω μιν*, Hom. *Odys.* XVI. 79, *I will clothe him*.

SUBJUNCTIVE MOOD.

Present.

κέωμαι.

First Aorist.

κείσωμαι.

INFINITIVE.

Present.

κεῖσθαι.

PARTICIPLE.

Present.

κείμενος, η, ον.

2. ἴσθαι, to know.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

ἴσ-ημι,	ης,	ησι,		ατον,	ατον,		αμεν, ατε,	} ασι.
							οι μεν, οι τε,	

Imperfect.

ἴσ-ην,	ης,	η,		ατον,	άτην,		αμεν, αἰε, ασαν & αγ.
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IMPERATIVE MOOD.

Present.

ἴσ-αθι & θι,	άτω		ατον & τον,	άτων		ατε & τε,	άτωσαν,
	& τω,			& των,			τῶσαν & των.

INFINITIVE.

Present.

ἴσάναι,

PARTICIPLE.

Present.

ἴσα-ς, σα, ν.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἴσ-αμαι, ται, ται,		μεδον, σθον, σθον,		μεδα, σθε, νται.
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Imperfect.		
Sing.	Dual.	Plur.
ἰσά-μεν, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο ¹ .
INFINITIVE.		PARTICIPLE.
Present.		Present.
ἴσασθαι.		ἰσάμεν-ος, η, ον.

3. Φημί, to say.

INDICATIVE MOOD.

Present.

φημί, φῆς, φησί, | φατὸν, φατόν, | φάμεν, φατέ, φασί.

Imperfect.

ἔφ-ην, ῆς, η, | ατον, άτην, | αμεν, ατε, ασαν ².

First Future.

φήσ-ω, εις, ει, | ετον, ετον, | ομεν, ετε, ουσι.

First Aorist.

ἔφησ-α, ας, ε, | ατον, άτην, | αμεν, ατε, αν.

Second Aorist.

ἔφ-ην, ης, η, | ητον, ήτην, | ημεν, ητε, ησαν.

IMPERATIVE MOOD.

Present.

φάθι, φάτω, | φάτον, φάτων, | φάτε, φάτωσαν.

¹ The Passive ἰσάμαι is seldom used. Its compound ἐπίσασμαι frequently occurs.

² In these two tenses the φ is frequently dropped by Homer, and the Attic writers; thus ἦμι, ῆς, ῆσι; ἦν, ῆς, ῆ.

OPTATIVE MOOD.

Present.		
Sing.	Dual.	Plur.
φαί-ην, ης, η,	ητον, ήτην,	ημεν, ητε, ησαν,
		μην, τε, εν.
First Aorist.		
φάσ-αιμι, ας, αι,	αιτον, αίτην,	αιμεν, αιτε, αιεν.

SUBJUNCTIVE MOOD.

Present.		
φῆ, φῆς, φῆ,	φῆτον, φῆτον,	φῶμεν, φῆτε, φῶσι.

INFINITIVE.	PARTICIPLES.
Present.	Present.
φάναι.	φὰς, φάσα, φάν.
First Aorist.	First Future.
φῆσαι.	φίσων.
First Aorist.	Second Aorist.
φήσας.	φῆναι.

PASSIVE VOICE.

INDICATIVE.	IMPERATIVE.
Perfect. πέφαται.	πεφάσθω.
INFINITIVE.	PARTICIPLE.
πεφάσθαι.	πεφασμέν-ος, η, ον.

MIDDLE VOICE.

INDICATIVE MOOD.

Second Aorist.

ἴφα-μην, σο, το,	άμεθον, ασθον, άσθην,	άμεθα, ασθε, ντο.
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IMPERATIVE MOOD.

Present.

φάσ-ο, ὦ, | ὦν, θων, | ὦε, ὦσαν.

INFINITIVE.

PARTICIPLE.

Present.

Present.

φάσθαι.

|

φάμεν-ος, η, ον.

GENERAL LIST OF IRREGULAR AND DEFECTIVE
VERBS.

There are few Verbs in the Greek language, which can be regularly conjugated in all their Moods and Tenses. Some of these deficiencies may be traced to the principle of harmony : of others, vain is the attempt to investigate the causes. Defective tenses are supplied either from obsolete forms of the same Verbs, or from some other Verbs in use¹. To assist the learner in tracing these tenses to their respective Themes or Roots, the following list has been compiled. It consists of analogies, as far as they can be applied to any species of Verbs ; but in general it contains the particular formation of each tense in common use.

Of the following Verbs those, which are used only in the Present and Imperfect, will be found in the first

¹ Such is the case in some Latin Verbs. Thus *ferio* is used only in the Tenses formed from the Present, and borrows the Perfect and Supine, and the Tenses formed from them, from *percutio*.

column; the next will contain the obsolete Roots, followed by the Tenses, which are formed from them.

A.

Ἀγαμαι,	ἀγάω,	ἀγάσομαι, ἡγασάμην, ἡγασμαι, ἡγάσθην.
Ἀγνύω,	ἄγω,	ἄξω, ἤξα, ἤχα, ἤγον.
Ἀγνυμι,	ῥάγω,	ῥαξα, ῥαχα, ῥαγον ¹ .
ἄγω,	ἀγάγω, ἡγαγον, ἡγαγόμην.	
ἄξω,		
ἤχα,		
Ἄδω,	ἀδέω,	ἀδήσω, ἡδηκα, ἡδον, ἔαδα ² .
Ἀνδάνω,		

Verbs in αζω, *frequentatives*, as τροχάζω, *to run often*.

Verbs in αθω, *derivatives*, as διωκάθω, from διώκω.

Verbs in αιω, *derivatives*, as κεραίω, from κεράω.

Αἰρέω,	ἔλω,	εἶλον, εἰλόμην, ἐλῶ, ἐλοῦμαι, εἰλάμην]
αἰρήσω,		
ἤρηκα,		
Αἰσθάνομαι,	αἰσθέω,	αἰσθήσομαι, ἥσθημαι, ἡσθόμην.
Ἄλδαινω,	ἁλδέω,	ἁλδήσω, ἤλδηκα.
Ἄλδήσκω,		
Ἄλεομαι,	ἁλεύω,	ἤλευσα, ἡλευάμην and ἡλεάμην by Syncope.
Ἄλέξω,	ἁλέκω,	ἁλεξάμην.
	ἁλεξέω,	ἁλεξήσω.
Ἄλινδέω,	ἁλίω,	ἁλίσω, ἤλικα.
Ἄλίσκω,	ἁλόω,	ἁλίωσω, ἁλώσομαι, ἤλωσα, ἤλωκα, ἤλωμαι,
		ἤλων & ἑάλων.
Ἄλφαινω,	ἁλφέω,	ἁλφήσω.
Ἄμαρτάνω,	ἁμαρτέω,	ἁμαρτήσω, ἁμαρτήσομαι, ἡμάρτησα, ἡμάρτηκα, ἡμάρτημαι, ἡμαρτον, Poet. ἡμβροτον.

¹ ἄγω, *to break*, conjugated with the Digamma, ῥάγω, forms ῥαξα, ῥαχα, ῥαγον. But as the Digamma is seldom expressed in writing, the words will be ῥαξα, ῥαχα, ῥαγον.

² This seems to be put for ῥαδα. That ἄδω had the Digamma appears from εἰαδε, *Odyss.* XVI. 28.

Ἀμβλύνω,	ἀμβλύνω,	ἀμβλύνω, ἡμβλύνω.
Ἀνώγω,	}	Imp. ἡνώγουν, ἀνωγήσω. Imper. ἀνώγητι, ἀνωχθι.
ἀνώγω,		
ἡνογα &		
ἀνογα,		
Ἀρέσκω,	ἀρέω,	ἀρέσω, ἀρέσομαι, ἤρεσα, ἤρεσάμην, ἤρεσθην.
Αὐξάνω,	}	αὐξέω, αὐξήσω, αὐξήσομαι, ἡύξησα, ἡύξημαι.
Αὐξω,		
Ἀέξω,		
Ἀχθόμαι,		
	ἀχθέω,	ἀχθέσομαι, ἡχθέσθην, ἀχθεσθήσομαι.
Verbs in <i>aw</i> , <i>frequentatives</i> , as <i>ἰκτάω</i> , to come frequently.		
Verbs in <i>aw</i> , signifying <i>desire</i> , as <i>μαθητιάω</i> , to desire to learn.		
Verbs in <i>aw</i> , signifying <i>imitation</i> , as <i>χιάω</i> , to be white as snow.		

B.

	{	βάω,	βήσω, βήσομαι, ἔβησα, ἔβησάμην, βέβηκα, βέβημαι, βέβαα, 2d Fut. βέομαι.
Βαίνω,		βιβάω,	Part. Pres. βιβων.
		βίβημι,	2 A. ἔβην, Subj. βείω, Part. Pr. βιβάς.
Βάλλω,	{	βλέω,	βλήσω, βέβληκα, βέβλημαι, ἐβλήθην, βληθήσομαι.
βαλῶ,		βαλλέω,	βαλλήσω.
ἔβαλον,		βλήμι,	ἔβλην, 2d A. Opt. M. βλεῖο.
βέβολα,		βιόω,	βιώσω, βεβίωκα, βεβίωμαι, ἔβιον.
Βιώσκω,	{	βίωμι,	ἐβίω.
		βλαστέω,	βλαστήσω, βεβλάσθηκα, ἔβλαστο.
Βλάσσω,	{	βοσκέω,	βοσκήσω, βοσκήσομαι, βεβόσκηκα.
Βόσκω,		βόω,	βώσω, βέβωκα.
Βούλομαι,		βουλέω,	βουλήσομαι, βεβούλημαι, ἐβουλήθην.
Βρώσκω,	{	βρώω,	βρώσω.
		βρῶμι,	ἔβρων.
Βιβρώσκω,		βεβρώθω,	βεβρώθοιμι.

Γ.

Γάμω,	{	γαμέω,	γαμήσω, γαμέσμαι, ἐγάμησα, γεγάμηκα, γεγάμημαι, ἐγαμήθην.
ἔγημα,			
ἐγημάμην,			
Γηράσκω,	{	γηράω,	γηράσω, ἐγήρασα, γεγήρακα.
		γήρημι,	2 A. Inf. γηράναι. Part. γηράς.
Γίγνομαι,	{	γενέω,	γενήσομαι, ἐγενήσάμην, γεγένημαι, ἐγενήθην, ἐγενόμην, γέγονα.
Γίνομαι ¹ ,		γείνω,	ἐγεινάμην.
	{	γάω,	γέγασα.
Γινώσκω,		γνώω,	γνώσω, γνώσομαι, ἔγνωκα, ἔγνωσμαι, ἐγνώσθην, γνωσθήσομαι.
Γινώσκω,	{	γνώμι,	ἔγνω.

Δ.

Δαίω,	{	δαέω,	δαήσω, δαήσομαι, δεδάηκα, ἐδάην, δέδηα.
to learn.			
Δαίω,	{	δάω,	δάσω, δάσομαι, ἔδασα, ἐδασάμην, δέδακα, δέδασμαι.
to divide.			
Δάκνω,	{	δήκω,	δήσω, δήξομαι, ἔδηξα, δέδηχα, δέδηγμαι, ἐδήχθην, ἔδακον.
Δαρδάνω,	{	δαρδέω,	δαρδήσομαι, δεδάρθηκα, ἐδάρθην, ἔδαρθον.
Δεῖδω,	{	δέω,	Perf. M. δέδια.
δεῖσω,		δείδιμι,	Imper. δέδιθι and δείδεθι.
δέδεικα,	{	δίω,	ἔδιον,
Δέομαι,		δέεω,	δεήσομαι, δεδέημαι, ἐδεήθην, δεηθήσομαι,
Διδάσκω,	{	διδασκέω,	διδασκήσω.
διδάξω,			
δεδίδαχα,	{	δράω,	δράσω, ἔδρασα.
Διδράσκω,			
διδράξω,	{	δρῆμι,	ἔδρην and ἔδραν.

¹ The ancient form was γίγνομαι and γηγνώσκω; which was softened into γίνομαι and γινώσκω.

Δοκέω,	}	δόκω,	δόξω, δεδοκα, δέδογμαι.
Poet.δοκήσω,		δοάω,	δοάσομαι, έδοασάμην, Syn. έδοάμην.
δεδόκηκα,	}	δυνάω,	δυνήσομαι, έδυνησάμην, δεδύνημαι, έδυνή- σην.
Δύναμαι,		δυναίω,	έδυνασθην.
Δύνω,	}	δύω,	δύσω, δύσομαι, δίδυκα, δέδυμαι.
		δύμαι,	έδυν.

Verbs in *δω*, preceded by a Consonant, as *κυλινδῶ*.

E.

Ἔδω,	}	έδέω,	έδηκα, έδεσθην, έδηδα.
ἔσω,		έδώω,	έδοκα & έδηδοκα, έδηδομαι.
ἦκα,			

Verbs in *εδω*, *derivatives*, as *φλεγέδω*, from *φλέγω*.

Εἶδω,	}		
εἶσω,		εἰδέω,	εἰδήσω, εἶδησα, εἶδηκα, Plup. ἤδειν.
εἶδον, ἴδον,		εἶδημι,	Pr. Opt. εἰδείην, Inf. εἰδέναι.
οἶδα,			

Verbs in *εινω*, *poetical*, as *εἰρεῖνω*.

Εἶρω,	}	εἶρέω,	εἶρήσομαι, εἶρηκα, εἶρημαι, εἰρέσθην.
ἔρμαι,		εἰρέω,	εἰρήσομαι.

Verbs in *ειω*, signifying *desire*, formed from Futures, as *ὄψείω*, to *desire to see*, from *ὄπτω*, F. *ὄψω*.

Ἐλαύνω ¹ ,	εἰλάω,	εἰλάσω ² , ἤλασα, ἤλασάμην, ἤλακα & ἤλήλακα, ἤλαμαι & ἤλασμαι, ἤλασθην & ἤλάσθην.
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Ἐρρέω,	ἐρρέω,	ἐρρήσω, ἤρρησα.
Ἐρυθαίνω,	ἐρυθέω,	ἐρυθήσω.

¹ The origin of this Verb is *εἰλω*. Hence three forms are derived: the *Bæotic*, *εἰλάω*; the *Æolic*, *εἰλαύνω*; and the *Doric*, *εἰλαύνω*.

² In this Tense *σ* is frequently dropped, and the Contract form is adopted: thus *εἰλῶ*, *εἰλᾶς*, *εἰλᾶ*. *Ἐλσαι* comes from *ἔλλω*.

ἔρχομαι, ἔλθω, ἔλυσσμαι, ἤλευσα, ἤλυθον, Syn. ἤλθον, Perf. M. ἤλυθα & ἐλήλυθα.

ἔσθω, } ἔδω, see page 99.

ἔσθιω,

Εὔδω,

Εὐρίσκω,

εὐδέω,

εὐρέω,

εὐδήσω.

εὐρήσω, εὐρησάμην and εὐραμην, εὐρηκα, εὐρημαι, εὐρέθην, εὐρεδίσσμαι, εὐρον, εὐρόμην.

ἔχω,

ἔξω,

ἔψω,

σχέω,

σχῆμι,

2d A. Imper. σχές.

ἐψέω,

σχήσω, σχήσσομαι, ἔσχηκα, ἔσχημαι, ἔσχεδην, σχεδίσσμαι, ἔσχον, ἐσχούην.

ἐψήσω, ἐψήσσομαι.

Z.

ζάω,

ζήσω,

ζωννύω,

ζώννυμι,

ζήμι,

ζώω,

ἔζην.

ζώσω, ἔζωσα, ἐζωσάμην, ἔζωκα, ἔζωσμαι, ἐζώσθην.

H.

ἡβάσκω,

ἡβάω,

ἡβήσω, ἡβησα, ἡβηκα.

Θ.

Θείω,

Θηγάκω,

Θιγγάνω,

Θηήσκω,

Θηήξω,

Θορνύω,

Θόρνυμι,

Θελέω,

Θήγω,

Θίγω,

Θνάω,

Θήνω,

τεθνήκω,

τέθνημι,

Θελήσω, ἐδέλγησα, τεδέλγηκα.

Θήξω, ἔθηξα, ἐθηξάμην, τέθηχα, τέθηγμαι.

Θίξομαι, ἔθιγον.

τέθνηκα, τέθναα, τέθνεικα & τέθνεια.

ἔθανον, 2 F. M. θανούμαι.

τεθνήξω, τεθνήξομαι.

Pr. Imper. τέθναθι, Opt. τεθναίην, Inf. τεθνάσαι, Part. τεθνάς, 2 A. ἔθνην.

θορέω,

θορήσω, ἔθορον.

I.

ἰδρύσκω,

ἰδρύω,

ἰδρύσω, ἰδρυσα, ἰδρυσάμην, ἰδρυκα, ἰδρυμαι, ἰδρύσθην.

Ἰζάνω, { ἰζάω, ἰζήσω, ἰζησα.
ἰζω, ἰσω, ἰσα.

Verbs in ἰζω, derivatives from Verbs, as πολεμίζω from πολεμέω.

Ἰθύων, ἰθύω, ἰθύσω, ἰθυσα.

Ἰκνέομαι, { ἰκω, ἰξομαι, ἰξάμην, ἰγμαι, ἰκόμην.
ἰξω, ἰξον.

Ἰλάσσομαι, { ἰλάω, ἰλάσομαι, ἰλασάμην, ἰληκα, ἰλάσθην, ἰλάσ-
ἰλάξομαι, { θήσομαι.

Ἰλημι, ἰλημι, ἰλαθι, Pr. M. ἰλαμαι.

Ἰπτῆμι, } πτάω, πτήσω, πέπτηκα, πέπταμαι.
ἔπτῃν, }

K.

Καίω, } κῆω, ἔκηα & ἔκεια, ἐκηάμην & ἐκειάμην, ἔκαον,
καύσω, } ἐκάην.
κέκαυκα, }

Κεραννύω, { κεράω, κεράσω, ἐκέρασα, ἐκερασάμην, κερασθήσο-
Κεράννυμι, { μαι.
Κίρνημι, { κράω, κράσω, κέκρακα, κέκραμαι, ἐκράθην, κρα-
θήσομαι.

Κερδαίνω, } κερδέω, κερδήσω, κερδήσομαι, ἐκέρδησα, κεκέρδηκα.
κερδανῶ, }
κεκέρδακα, }

Κιχάνω, { κιχέω, κιχίσομαι, ἐκίχισα, ἐκίχισάμην, ἐκίχον.
Κίχημι, { & κιχείω,

Κλάζω, } κλήγω, Perf. M. κέκληγα.
κλάγξω, }
κέκλαγχα. }

Κλαίω, } κλαιέω, κλαιήσω.
κλαύσω, }
κέκλαυκα, }

Κλύω, κλύμι, Imper. κλύθι & κέκλυθι.

Κορεννύω, { κορέω, κορέσω, ἐκόρεσα, ἐκορεσάμην, κεκόρηκα, κε-
Κορέννυμι, { κόρημαι, ἐκορέσθην.

Κρεμαννύω, { κρεμάω, κρεμάσω, ἐκρέμασα, ἐκρεμασάμην, ἐκρε-
Κρεμάννυμι, { μάσθην.

κρέμημι, κρέμαμαι.

Κτείνω, κτενῶ, ἔκτακα,	}	κτῆμι,	ἔκτην, 2 A. M. ἐκτάμην, Inf. κτᾶσθαι, Part. κτάμενος.
Κυλίνδω,		κυλίω, κυλινδέω,	κυλίσω. κυλινδῶσω.

Λ.

Λαγχάνω,	}	λήχω,	λήξω, λήξομαι, λέλχηα, Att. εἴληχα, εἴληγμαι, ἔλαχον, Perf. M. λέλογχα.
Λαμβάνω,		λήβω,	λήψομαι, λέλφηα, Att. εἴληφα, λέλημαι δε εἴλημμαι, ἐλήφθην δε ἐλήφθην, λήφθήσομαι, ἔλαβον, ἐλάβομην.
	}	λαβέω,	λελάβηκα.
		λάμβω,	λάμψομαι, ἐλαμφάμην, ἐλάμφθην.
Λαυθάνω,	λῆθω,		Imp. ἔληθον, λήσω, λήσομαι, λέλησμαι, ἐλήσθην, ἔλαθον, ἐλαθόμην, ἐλήθηα.

Μ.

Μαθησάμην,	μαθίω,	μαθήσομαι, ἐμαθυσάμην, μεμάθηκα, ἔμαθεν.
Μάχομαι,	μαχίω,	μαχήσομαι δε μαχίσομαι, ἐμαχυσάμην, μεμάχημαι, 2 F. μαχοῦμαι.
Μίλω ¹ ,	μελίω,	μελήσω, ἐμελησάμην, μεμίληκα, μεμίλημαι δε μίμβλημαι, ἐμελήθην, ἔμελον, μεμήληα.
Μίλλω,	μελλίω,	μελλήσω, ἐμέλλησα.

¹ This Verb is chiefly used as an Impersonal.

Μιγνύω,	}	μίγω,	μίξω, μίξομαι, ἔμιξα, μέμιχα, μέ-
Μίγνυμι,			μιγμαι, μεμίξομαι, ἐμίχθην, 2 A.
Μιμνήσκω,		μνάω,	μνήσω, μνήσομαι, ἐμνήσα, ἐμνησάμην,
			μέμνημαι, ἐμνήσθην, μνησθήσομαι.
Μοργνύω,	}	μόργω,	μόρξω, ἱμορξάμην.
Μόργνυμι,			
Ὅμοργνυμι,			
Μύκω,	}	μυκάω,	μυκήσω.
μέμυκα,			
ἔμυκον,			

N.

Ναίω,	νάω,	νάσομαι, ἔνασα, ἐνασάμην, ἐνάσθην.
Verbs in ναω	}	derivatives, as περάω from περάω.
— νεω		

O.

Ὀδᾶίω,	ὀδαίω,	ὀδαξήσω.
Ὀζω,	}	ὀζέω, ὀξέσω & ὀξήσω, ὠξιστα.
ὄσω,		
Perf. M. ὤδα,		
Οἰδαίνω,	}	οἰδέω, οἰδήσω, ὠδησα, ὠδηκα.
Οἰδάνω,		
Οἰδίσκω,		
Οἶομαι,	}	οἶέω, οἶήσομαι, ὤημαι, ὤήθην.
Οἶμι,		
Οἶχομαι,	}	οἰχέω, οἰχήσομαι, ὤχηκα, ὤχημαι.
2 A. ὤχόμην,		
Ὀλισθαίνω,	}	οἰχώω, οἶχκα.
Ὀλισθάνω,		
		ὀλίσθην, ὠλίσθησα, ὠλίσθηκα, ὠλίσθην,
Ὀλλύω,	}	ὀλέω, ὀλέσω, ὠλεσα, ὠλεκα, ὀλίσθην, ὠλον,
Ὀλλυμι,		
		ὠλόμην, ὀλοῦμαι, ὠλα & ὄλωλα.
Ὀμνύω,	}	ὀμόσω, ὠμοσα, ὠμοσάμην, ὠμοκα &
Ὀμνυμι,		
		ὀμώμοκα, 2 F. M. ὀμοῦμαι.

ὄνημι,	}	όνέω,	όνήσω, ὀνήσομαι, ὤνησα, ὤνησάμην &
ὀτίνημι,			ὠνάμην, ὤνημαι, ὠνάθην.
ὀσφραίνομαι,		ὀσφρέω,	ὀσφρήσομαι, ὠσφρόμην.
ὀφείλω,	}		
ὀφλω,		ὀφειλέω,	ὀφειλήσω, ὠφείληκα, ὠφειλον & ὠφελον.
ὀφλάνω,		ὀφλέω,	ὀφλήσω, ὠφληκα.
ὀφλισκάνω,			

Π.

Πάσχω,	{	πήδω,	πείσομαι, Bacot. for πήσομαι, ἐπάδησα, ἐπαδον.
		παδέω,	παδήσω, πεπάδηκα.
		πένδω,	Perf. M. πέπονθα & πέποσθα.
Περνάω,	{	περάω ¹ ,	Syn. πρᾶω, πράσω, πέπρακα, πέπραμαι,
Πέρνημι,			πεπράσομαι, ἐπράθην, πραθήσομαι.
Πιπράσκω,			
Πρίαμαι,			
Πέσσω,	{	πέπτω,	πέψω, ἔπεψα, πέπεμμαι, ἐπέφθην.
Πετανύω,		πετάζω,	πετάσω, ἐπέτασα, πεπέτακα & πέττακα,
Πετάννυμι,	{		πέπτασμαι, ἐπετάσθην.
Πηγνύω,		πήγω,	πήξω, ἔπηξα, ἐπηξάμην, τέπηχα, ἐπάχ-
Πήγνυμι,	{		θην, ἐπάγην, παγήσομαι, πέπηγα.
		πόω,	πώσω, πέπωκα, πέπωμαι & πέπομαι, ἐπό-
Πίνω,	{		θην.
Πῶμι,		πίω,	Pres. M. πίομαι, πίομαι, ἔπιον, 2 F. M. πιοῦμαι.
		πῆμι,	Imper. πῆθι.
Πιπίσκω,	{	πίω,	πίσω, ἔπισα.
Πίπλημι,			
Πίμπλημι,	{	πλάω,	ἐπλησα, ἐπλησάμην.
Πιμπλάνω,			
Πίπτω,	{	πτόω,	πέπτωκα.
		πέτω,	ἔπεσα, ἐπεσάμην.
		πεσέω,	ἔπεσον, 2 F. M. πεσοῦμαι.

¹ Περᾶω, to pass into another country; περνᾶω, to pass for the purpose of selling; πρίαμαι, in the Middle Voice, to buy a person, or thing, brought from another country.

Πτάρνυμαι,	πταιίρω,	ἔπταρον.
Πυνθάνομαι,	πεύθω,	πέυσσομαι, πέπυσμαι, ἐπυθόμην, πυθούμαι.

P.

ῥέζω,	}	ἔργω,	Att. ἔρδω, ἔρξω, Perf. M. ἔοργα.
ῥέξω,			
ἔρρεξα,			
ῥέω,	}	ῥύω,	ῥύσω, ῥύησομαι, ἔρρύηκα, ἔρρύην.
ῥηγνύω,			
ῥήγνυμι,			
ῥωνύω,	}	ῥόω,	ῥώσω, ἔρρωσα, ἔρρωκα, ἔρρωμαι, ἔρρώθην.
ῥώννυμι,			

Σ.

Σβεννύω,	}	σβέω,	σβέσω, ἔσβεσα, ἔσβεκα δε ἔσβηκα, ἔσβεσμαι, ἐσβέσθην, σβεσθήσομαι.
Σβέννυμι,			
Σείω,	}	σβῆμι,	ἔσβην.
σεύσω,			
ἔσσυμαι,			
Σκέλλω,	}	σκλάω,	1 A. ἔσκηλα, ἔσκληκα.
		σκλημι,	Pr. Inf. σκληναι.
Σκεδαννύω,	}	σκειδάω,	ἐσκέδασα, ἐσκέδασμαι, ἐσκειδάσθην.
Σκεδάννυμι,			

Verbs in σκω¹, *derivatives*, form their tenses from their primitives, as εὐρίσκω, εὐρέω, εὐρήσω, &c.

¹ Verbs in σκω, which have a great affinity to Verbs in μι, are derived from Primitives in αω, εω, οω, and υω, and are formed by the insertion of κ after the σ of the 1st Future: thus from γηράω, γηράσω is formed γηράσκω; from ἀρέω, ἀρέσω, ἀρέσκω; from βιώω, βιώσω, βιώσκω; and from μεθύω, μεθύσω, μεθύσκω.

Σπένδω,	σπείω,	σπείσω, σπείσομαι, ἔσπειρα, ἐσπεί- σάμην, ἔσπεισμαι, ἐσπείσθην.
Στερίσκω,	σερίω,	σερίσω & σερήσω, σερήσομαι, ἐσε- ρίσα.

Στορέννυ,	}	σορέω,	σορέσω, σορῶ, ἐσόρεσα, ἐσορεσάμην.
Στορέννυμι,			
Στόρνυμι,			
Στρώννυ,	}	στέρω,	στρώσω, ἔστρωσα, ἐστρωσάμην, ἔστρωμαι.
Στρώννυμι,			
Σχέδω,		σχέω. See page 100:	

T.

Τέμνω ¹ ,	}	τεμέω,	τεμήσω.
τεμῶ,		τμήγω,	τμήξω, τέτμηκα, τέτμημαι, ἐτμήθην,
τέτεμμηκα,			ἔτμαγον, ἐτμάγην, τμαγήσομαι.
Τίττω,		τέκω,	τέξω, τέξομαι, ἐτέχθην, ἔτεκον, ἐτεκόμην, τέτοκα.
Τιτράω,	}	τράω,	τρήσω, ἔτρησα, τέτρημαι, ἐτρήθην.
Τίτρημι,		τιτραίγω,	1 A. ἐτίτρηνα.
Τιτρώσκω,		τρώω,	τρώσω, τρώσομαι, ἔτρωσα, τέτρω- μαι, ἐτρώθην, τρωθήσομαι.
Τρέχω,	}	δραμέω,	δεδράμηκα.
Δρέξω,		δρέμω,	ἔδραμον, 2 F.M. δραμοῦμαι, δέ- δραμα.

Some of these, like Verbs in μι, prefix the Reduplication, as γιγνώσκω from γνῶσω, τιτρώσκω from τρώσω. Some change the vowel of the penultima, as ἤβην, ἤβησα, ἤδασκω.

¹ Τέμνω and τάμνω are both found; the former derived from τέμω, the latter from τάμω. Hence the 2d Aorist is either ἔτεμον or ἔταμον. See page 56.

Τρώγω,	}	φάγω,	φάγομαι, 2 F. φαγοῦμαι, ἔφαγον.
ἔτραγον,			
Τυγχάνω,	}	τυχέω,	τυχέσω, ἐτύχησα, τετύχηκα.
		τεύχω,	τεύξομαι, τέτευχα, τέτυγμαι, τε- τύξομαι, ἐτύχθην, ἔτυχον.

Υ.

ὑπισχνέομαι, ὑποσχέω, ὑποσχήσομαι, ὑπέσχημαι, ὑπεσχό-
μην.

Verbs in *υθω*, *derivatives*, as φθινύθω, from φθέω.

Verbs in *υω*, *polysyllables*, as σβεννύω.

Φ.

Φάσκω,	}	φάω,	φήσω, ἔφησα.
		φημί,	ἔφην, ἐφάμην.
	}	οἶω,	οἶσω, οἶσομαι, οἶσθην, οἰσθήσομαι.
		ἐνέγκω,	1 A. ἤνεγκα, ἠνεγκάμην, ἠνέχθην, ἤνεγκον, ἠνεγκόμην.
	}	ἐνέκω,	1 A. ἤνεικα, ἠνεικάμην, ἐνήνεγμαί, ἠνέχθην.
Φέρω,		ἐνέχω,	Per. ἐνήνοχα.
	}	φορέω,	φορήσω, ἐφόρησα, πεφόρημαι, Syn.
			φρέω, φρήσω, &c.
	}	φρῆμι,	Imper. A. 2. φρέε.
Φθάνω,		φθάω,	φθάσω, φθήσομαι, ἔφθασα, ἔφθακα.
	}	φθῆμι,	ἔφθην.
Φθίνω,		φθίω,	φθίσω, φθίσομαι, ἔφθισα, ἔφθικα, ἔφθιμαι.

Φύω ¹ ,	}	φῦμι,	ἔφυν.
φύσω,			
πέφυκα,			

X.

Χαίρω,	}	χαρέω,	χαρήσω, χαρήσομαι, ἐχάρην.
χαρῶ,		χαιρέω,	χαιρήσω, ἐχαιρήσα, κεχάρηκα, κε-
κέχαρκα,			χάρημαι, κεχαρήσομαι.
Χάσκω,	}	χαίνω,	χανῶ, χανοῦμαι, ἔχανον, κέχανα
Χασκάζω,			δε κέχηναι.
Χρωννύω,	}	χρώω,	χρώσω, κέχρωμαι δε κέχρωσμαι.
Χρώννυμι,			
Χωννύω,	}	χόω,	χώσω, ἔχωσα, κέχωσμαι, ἐχώσθην,
Χώννυμι,			χωσθήσομαι.

Ω.

᾽Ωθέω,	}	ᾰῶω,	ᾰῶσω, ᾰῶσα, ᾰῶσμαι, ᾰῶσθην ² .
ᾰῶθῶ,			

¹ φύω signifies to produce; φῦμι, in the middle sense, to suffer oneself to be produced, or to be born.

² To the list of Defective may be added IMPERSONAL Verbs, which differ little from those in the Latin language, and will be easily learnt by use.

VERBAL NOUNS

are formed from Tenses of the Indicative, by dropping the Augment, and changing the termination.

Some are formed from the *Present*, as δύναμις from δύναμαι, κλέπτῃς from κλέπτω, νίκη from νικάω.

ADVERBS ¹.

Those, which require particular notice, as distinguished from the Latin, are the following, signifying

Some few from the *Aorists*, as δόξα from ἔδοξα, θήκη from ἔθηκα; φυγή from ἔφυγον, πάθος from ἔπαθεν.

The larger proportion are formed from the *Perfect Active*, distinguished by κ, χ, or φ in the last syllable, as φρίκη from πέφρικα, διδαχή from δεδίδαχα, γραφή from γέγραφα. *Perfect Passive*.

First Person, distinguished by Μ, and ending in

μα, ποιήμα from πεποίημαι,
μη, μνήμη from μέμνημαι,
μος, ψαλμός from ἔψαλμαι,
μων, μνήμων from μέμνημαι;

Second Person, distinguished by Σ, and ending in

σια, θυσία from τέθυσαι,
σις, λέξις from λέλεξαι,
σιος, θαυμάσιος from τεθαύμασαι,
σιμος, χρήσιμος from κέχρησαι;

Third Person, distinguished by Τ, and ending in

της, της, δοτήρ, ποιητής,
τηριος, τηριον, λυτήριος, ποτήριον,
τος, τικος, αἰσθητὸς, ἀκουσικὸς,
τρα, τρον, μάκτρα, κάτοπτρον,
τωρ, κοσμήτωρ,
τεος, τεα, τεον, γραπτέος, γραπτέα, γραπτέον.

Perfect Middle, terminating in α, ας, ες, η, ης, ις, ος, as φθορά from ἔφθορα, νομὰς from νόνομα, τοκεὺς from τέτοκα, τροφή from τέτροφα, τύπης from τέτυπα, βολίς from βέβολα, τομὸς from τέτομα, &c.

¹ The Undeclinable Parts of Speech are comprised under the general name of PARTICLES.

In a place, ending in θα, θι, χη, χου, and οι; as ἐν-
ταῦθα, *here*; οὐρανόθι, *in Heaven*; πανταχῇ and παντα-
χοῦ, *in every place*; πεδοῖ, *on the ground*.

Motion from a place, in θε andθεν, as οὐρανόθε and
οὐρανόθεν, *from Heaven*.

Motion to a place, in δε, ζε, σε, as οὐρανόνδε and οὐρανόνσε,
to Heaven; χαμαῖζε, *to the ground*.

ADVERBIAL PARTICLES, used only in Composition :

α or αν, signifying	{	Privation, from ἀνευ, <i>without</i> ¹ , as ἀνυδρος, <i>without water</i> .
		Increase, from ἄγαν, <i>much</i> , as ἄξυλος, <i>much</i> <i>wooded</i> .
		Union, from ἅμα, <i>together</i> , as ἄλοχος, <i>a</i> <i>consort</i> .

The following signify increase :

αρι, from ἄρω, <i>to furnish</i> .	ζα, the same, as ζι is δε or δεδ.
ερι, from ἔρω, <i>to connect</i> .	λα, from λίαν, <i>much</i> .
βου, from βοῦς, <i>an ox</i> .	λι, the same.
δα, from δαδύς, <i>thick</i> .	βρι, from βριδύς, <i>strong</i> .

Δυς signifies *difficulty*, as δυσυχίω, *to be unhappy* ².

Νε and νη signify *privation*, like the Latin *ne*, as νηλεής,
without pity.

¹ Αν before a Consonant drops the ν, as ἀθάνατος, *immortal*.
Thus the English Article *an*, derived from the German *ein*, drops
the *n* before a Consonant, as *an arm*, *a man*.

² So in Ovid: *Dyspari*, *Unhappy Paris*!

Metrical Synopsis of Inseparable Particles.

Αρ', ερι, βου, δα, ζα, λα, λι, βρι. composit. augent.

Δυς, diff. γε, νη, priv. α privat. colligit, auget.

PREPOSITIONS.

Six are Monosyllables : εἰς, ἐκ, ἐν, πρὸς, σύν.

Twelve Dissyllables : ἀμφί, ἀνά, ἀντί, ἀπό, διά, ἐπί, κατὰ, μετὰ, παρὰ, περὶ, ὑπέρ, ὑπό¹.

In composition, five of these *increase* the signification : εἰς, ἐκ, σύν, περὶ, ὑπέρ.

Six sometimes *increase*, and sometimes *change* : ἀντί, ἀπό, διά, κατὰ, παρὰ, πρὸς.

One *diminishes* : ὑπό.

One *changes* : μετά.

Metrical Synopsis of the Government of Prepositions :

Ἄντ', ἀπ', ἐκ, πρὸς, Genitiv. εἰς, ἀν', Acc. σύν, ἐν τε Dativo.

Δι', ὑπέρ, Acc. Genitiv. κατὰ καὶ μετὰ insuper addunt.

Ἀμφ', ἐπ', ὑπὸ, παρὰ, πρὸς, περὶ, tres sumunt sibi casus.

Poetæ jungunt ἀνά, καὶ κατὰ, καὶ μετὰ Dandi.

¹ Of the Prepositions the three first are *Atonics*, without an accent, the rest are *Oxytons*.

CONJUNCTIONS

will be exhibited with the Moods, to which they are joined, in the SYNTAX.

SYNTAX¹.

THE NOMINATIVE AND THE VERB.

A Neuter Plural is generally joined with a Verb Singular ; as,

Τὰ ζῶα τρέχει, Ælian. *The animals run* ².

¹ The rules of construction, which are common to the Greek and Latin languages, are here omitted ; but some of the anomalies are noticed, which the latter has imitated from the former.

² As a Noun of multitude Singular may be followed by a Verb Plural, a Neuter Plural is often taken in the same collective sense, and followed by a Verb Singular. Thus when Ælian says τὰ ζῶα τρέχει, he means *the whole race of animals*. When Homer says δοῦρα σέσηπε, he means *the collection of planks and timber, with which the ships were constructed*.

This Plural Noun is sometimes Masculine or Feminine, but it is used in a collective sense ; as ἀχέϊται ὄμφαι μελέων, Pindar ; δέδοκται τλήμονες φυγαί, Euripides.

In the Doric and Ionic Dialects the Singular or Plural Verb followed the Neuter Plural Nominative ; the Attic restricted the Verb to the Singular, except in some instances, of which animals are the subject.

This construction is not confined to the Greek language. It is frequent in the Hebrew ; see Exodus xxi. 4. Job xii. 7. Isaiah ii.

A Dual Nominative is sometimes joined with a Verb Plural; as,

**Ἀμφω λέγουσι*, Herodotus. *Both say* ¹.

THE SUBSTANTIVE AND THE ADJECTIVE.

An Adjective of the Masculine Gender is sometimes found with a Feminine Substantive; as,

Τὴν γυναῖκα, Xenophon. *The two women* ².

11. Psalm lxxiii. 7. &c. In French this mode is common in every Gender in an Impersonal form: *Il est des hommes*, *il est des femmes*. But the Verb in that case precedes the Nominative, *il vient de sonner dix heures*; if the Nominative precedes, it has a Verb Plural: *dix heures viennent de sonner*.

¹ In the same manner a Dual Substantive, as it signifies more than one, may have an Adjective Plural; but it can be only by a forced Enallage that the Verb or Adjective can be of the Dual number, when the Noun implies more than two.

² This construction is used in order to generalize the sense, as *Θεός* and *Deus* are applied to both sexes for a divine, *ἄνθρωπος* and *homo* for a human person. Thus *ducente Deo* in Virgil refers to Venus, and *αὐτὴν τὴν Θεὸν* in Herodotus to Minerva. Perhaps also this form is adopted to dignify the female sex. On this principle, when a woman speaks of herself in the Plural Number, a mode of speech adopted by the great, she uses the Masculine Gender; as *ἡμεῖς σπαργανώσαντες πέπλοις*, Euripides, spoken by Creusa of herself; *κτενοῦμεν, οἵπερ ἐξεφύσαμεν*, by Medea; *παδόντες, ἡμαρτηκότες*, Sophocles, by Antigone. This mode is confined to the Dual and Plural. The Masculine Article is joined with a Masculine Noun in the Dual only.

Compound and Derivative Adjectives in *ος* are considered by the

A Substantive is sometimes used as an Adjective ;
as,

Τὴν Ἑλλάδα φώνην ἐξέμαθον, Lucian. *I have learnt the Greek language* ¹.

The Substantive is often changed into a Genitive Plural, preceded by an Article ; as,

Οἱ ἀγαθοὶ τῶν ἀνδρῶν, Isocrates. *Honorable men* ².

The Genitive of Personal is used instead of the Possessive Pronouns ; as,

Τὴν μητέρα μου τιμᾷς, Xen. *You honor my mother* ³.

Attic writers as of two terminations, consequently used as Feminine as well as Masculine. See page 19.

When the Adjective is put in the Neuter after a different Gender, χρῆμα is understood, as ὀρθὸν ἡ ἀληθεία, Sophocles. Thus *triste lupus stabulis*, Virgil. The ellipsis is sometimes supplied, as ἀθάνατον χρῆμα ἡ ἀληθεία, Epictetus.

¹ So *figus unus*, Pliny. *An old fig-tree*. This combination is common in English ; thus *sea water*, *gold watch*, *house dog*. Ἑλλάς may be considered as an Adjective used as a Substantive, as πατρίς and *patria*.

² So *nigræ lanarum nullum colorem dibunt*, Plin. By this construction Eminence is expressed in Hebrew, as Prov. xxi. 20. Isaiah xxviii. 8.

³ The Greek orators generally use the Pronouns Possessive with the Article, as τὴν ὀμόνοιαν τὴν ὑμετέραν οἱ πολλοὶ μισοῦσι, Isoc.

THE RELATIVE AND THE ARTICLE ¹.

The Relative often agrees with its Antecedent in case, by attraction; as,

Ἐν ταῖς ἑορταῖς, αἷς ἡγομεν, Aristophanes. *In the festivals, which we celebrated* ².

The Article is often used for the Relative; as,

Πατὴρ, ὃ σ' ἔτρεφε, Homer. *Your father, who educated you* ³.

The Article, when it differs from the English, is found in a general, or indefinite sense, and even before proper names; as,

Τὴν εἰρήνην ποιεῖσθαι, Demosthenes. *To make peace* ⁴.

¹ As the Relative and the Article have the same origin, as they are frequently used the one for the other, and the Feminine in both is distinguished only by the Accent, they are joined under one head:

² This is called *attraction*, as the Antecedent attracts the Relative into its case. This Attic form has been imitated in Latin; *Sed quid agas eorum, quorum consuēsti*, Cicero.

The Relative, in this construction, sometimes precedes the Substantive; as σὺν ᾗ ἔχεις δυνάμει, Xen.

³ The Article is often put for οὗτος and ἐκεῖνος, as ὁ γὰρ βασιλεὺς χολώδεις, Hom. In this sense ὁ or ὃ may be considered as the Nominative of the Pronoun Personal οὗ. The Relative also sometimes bears the same signification, as ἡ δ' ὅς, Plato. *And he said*.

⁴ Similar to this is the French idiom *la paix*. Even in these instances a particular emphasis is often implied: thus ἡ εἰρήνη may signify *the peace desired*; ὁ Σωκράτης, *the great philosopher*. In Italian *Il Tasso*, and in French *le Tasse*, express *the Poet Tasso*. Thus in Hollinshed and Shakespeare, *The Douglas*.

*Εφη ὁ Σωκράτης, Xen. *Socrates said* ¹.

It is frequently joined to a Participle ; as,

Ὁ φυλάττων, Her. *The guarding, i. e. he, who guards* ².

The Article in the Neuter Gender, before a Genitive, signifies elliptically *possession* or *relation* ; as,

Ὁ Θεὸς τὰ τῶν ἀνθρώπων διοικεῖ, Isoc. *God directs the affairs of men* ³.

¹ Xenophon frequently omits the Article, ἀδίκει Σωκράτης, Memor. but never when ἔφη or εἶπεν follows.

² The Article is sometimes dropped, and the Participle is used alone, as εὐρών, Pind. the *inventor* ; ἀμῶντες, Theocritus, the *reapers*. Thus in Horace *spectans*, the *spectator* ; *mugientes*, the *oxen*.

³ Sometimes the ellipsis is supplied, as τὰ τῶν Θεβαίων πράγματα κακῶς ἔχει, Isoc.

In some cases the relation between the Article and the Noun following is so close, that the distinction between the *property* and the *thing* itself is scarcely perceptible, as τὰ τῆς τύχης ὀξείας ἔχει τὰς μεταβολάς, Dem. *FORTUNE has sudden revolutions*.

The Plural Article, followed by ἀμφὶ and περὶ with a proper name, signifies *attendants*, or the *party*, as οἱ ἀμφὶ Πριάμων, Hom. meaning *the attendants of Priam* ; ἐπετίθεντο τῷ Σωκράτει οἱ ἀμφὶ τὸν Ἄνυτον, Ælian. meaning *the party of Anytus*. Here is evidently a distinction of persons, and Priam and Anytus alone cannot be implied. This is found in Latin : *Qui circa illum erant*, Ter, *Qui sunt à Platone*, Cic.

The Article has a peculiar construction in this elliptical form before an Accusative and an Infinitive Mood ; as τὸ χαίρειν τοῖς μιμήμασι πάντα, σύμφυτον τοῖς ἀνθρώποις ἐστὶ, Arist. *This circumstance*, that all should delight in imitations, is natural to men. This form is common in the Scriptures ; as ἐν τῷ εἶναι αὐτὸν, St. Luke ; i. e. ἐν τῷ χρόνῳ, ὃρ πράγματι, *in the time, or circumstance*, that he was ; or simply, *while he was*.

THE GENITIVE ¹.

The *matter*, of which a thing is made, is put in the Genitive ; as,

Τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων, Xen. *He built the chariot of strong wood* ².

Cost or value, crime or punishment, difference or eminence, are put in the Genitive ; as,

Δὸς αὐτὸν ἡμῖν δραχμῆς, Anacreon. *Give him to us for nine pence* ³.

Γράφομαι σε μοιχείας, Lysias. *I accuse you of adultery* ⁴.

Διαφέρων τῶν ἄλλων, Plato. *Different from the others*.

Χάριμα πάντων ἐπ᾽ ἄξιον, Pindar. *A joy surpassing all*.

Part of time is put in the Genitive ; as,

Θέρος τε καὶ χειμῶνος, Xen. *In summer and winter* ⁵.

¹ The primary signification of the Genitive is the *origin*, or *cause*, from which a thing proceeds, or *possession*. To these may be traced most of the uses, to which that case is applied. But in construction, it must depend either on a Substantive, or a Preposition expressed or understood.

² This Genitive is governed by ἐκ and ἀπὸ, sometimes expressed, as τετυγμένα ἐξ ἀδάμαντος, Theocr. ἀπὸ ξύλων πεποιημένα, Hesiod.

³ This is governed by ἀντὶ, as ἀλλάττεσθαι τινὶ τροφᾶς ἀντὶ νομίσματος, Arist. Sometimes the Dative is used ; πρίασθαι βουσι, Lucian.

⁴ This is governed by περὶ, as διώκω σε περὶ θανάτου, Xen. These words are sometimes put in the Dative, ζημιώσαντος πενήκοντα ταλάντοις, Her.

⁵ A Preposition is often used : διὰ νυκτὸς καὶ ἡμέρας, Plato. When the Dative is used, it is governed by ἐν understood, and sometimes expressed : ἐν τῷ αὐτῷ θέρει, Thucydides.

Exclamations of *grief* and *surprise* are put in the Genitive ; as,

Τῆς μωρίας, Aristoph. *What folly* !

Comparatives are followed by a Genitive ; as,

Ἀναρχίας μεῖζον οὐκ ἔστι κακόν, Sophocles. *There is no greater evil than anarchy* ².

Verbs signifying the *senses*, or the *passions*, &c. are followed by a Genitive ; as,

Τῶν μαρτύρων ἀκηκόατε, Isoc. *You have heard the witnesses* ³.

¹ Οἱμοι is often prefixed, as οἱμοι τῶν ἐμῶν ἐγὼ κακῶν, Eurip. i. c. ἐνεκα.

² This Genitive is governed by ἀντὶ or πρό. *Than* after a Comparative is often expressed by ἤ, as τί γένοιτ' ἂν ἔλκος μεῖζον, ἢ φίλος κακός, Soph.

The Comparative μᾶλλον is sometimes understood, as καλὸν τὸ μὴ ζῆν ἐσθλόν, ἢ ζῆν ἀθλίως, Menander.

Perhaps the Genitive after the Comparative may be considered as the Case Absolute: thus ἀναρχίας (οὗσης und.) *anarchy existing, there is no greater evil.*

Perhaps too, ἤ after a Comparative may be considered as the Subjunctive of εἰμί. On that principle, the resolution of the two last examples will be: *let there be, or if there be a bad friend, what can be a greater sore ? If it be necessary to live miserably, not to live is desirable.*

³ Many of these are frequently found with an Accusative. Those of *seeing* always, as ὁρῶ τὸν καιρὸν, Isoc.

Ἀκούω, signifying *to hear oneself called*, or simply *to be called*, has the construction of Verbs of existence, as οὐτ' ἀκούσομαι κακός, Soph. It is often used with the Adverbs εὖ, κακῶς, and καλῶς, and followed by ὑπὸ or παρὰ with a Genitive, as κακῶς ἀκούειν ὑπὸ τῶν πολιτῶν, Isoc. Thus Cicero, *Est hominis ingenui velle bene audire ab omnibus.*

Τίς οὐκ ἂν ἀγάσαιο τῆς ἀρετῆς, Dem. *Who would not admire virtue*¹ ?

Τὸ ἐρᾶν τῶν σωφρόνων, Æschines. *To love the modest*².

A Noun and Participle are put *absolute* in the Genitive; as,

Ἡλίου τέλλοντος, Soph: *The sun rising*³.

¹ Thus Virgil, *Justitiæ prius mirer, belline laborum* ?

² To these may be added Verbs signifying *to abstain, to ask, to attain, to begin, to care, to cease, to command, to conquer, to despise, to differ, to endeavour, to fill, to neglect, to remember, to restrain, to separate, to share, to spare*; and in general those, which imply *of or from*, and may be followed by ἐκ and ἀντί. But many of these are found with other cases.

The Latin language has imitated this construction: thus *Daurus agrestium regnavit populorum*, Hor. *Tempus desistere pugnae*, Virg. &c.

³ This construction may in general be considered as expressing the *cause* of the event, which is the subject of the sentence. Thus in the sentence, *Libertate oppressa, nihil est quod speremus*, Cic. What is the *cause* of that state of desperation? *The destruction of liberty*. In *nil desperandum Teucro duce*, Hor. What is the *cause* of that confidence? *The direction of Teucer*. This is by some grammarians, but improperly, called, the case of *consequence*. It is governed by ἐκ, ἐπὶ or ὑπὸ understood, and sometimes expressed, αὐσαντων ὑπ' Ἀχαιῶν, Hom. Thus Ovid, *Nulla sub indice*.

From this solution it will follow that the case *absolute* will vary according to the nature of the Prepositions, which govern it. Hence we find the Dative and Accusative in that sense; as Διτ' ὡς τερπικεραύνῳ χωομένῳ, Hom. evidently governed by ὑπὸ. The Attics often use the Accusative governed by a Preposition under-

The Genitive is often governed by a Substantive or a Preposition understood ; as,

Πιεῖν ὕδατος, Her. (μέρος und.) *To drink some water* ¹.

Μακάριος τῆς τύχης, Aristoph. (ἐνεκα und.) *Happy by his fortune* ².

stood, as τέκν' εἰ φανέντ' ἄελλα, Soph. ἔντραυθα δὴ τρία ὄντα φρούρια, Xen. Thus the three cases, with which Prepositions are joined, may be used *absolutely* ; in some writers they are used promiscuously, even in the same sentence.

To the Accusative must be referred most of those instances, which are said to be in the Nominative, as δέον, ἔξον, παρόν, &c. Those, which are really in the Nominative, may be construed upon common principles ; such as that in Hom. Il. I. 171, where εὖν refers to the Nominative of the Verb εἶμι. In other instances, a Verb must be understood ; but that anomaly is very unfrequent in good writers, though in use among the modern Greeks, as μισεύοντας ἐγὼ ἀπὸ τὴν ἐκκλησίαν, ἔπεσεν ἡ στέγη τοῦ σπιτιοῦ σου, *As I was coming out of the church, the roof of your house fell*. And yet some instances are found in Latin : *Cetera philosophorum disciplinae, — eas nihil adjuvare arbitror*, Cic.

Nam nos omnes, quibus est alicunde aliquis objectus labor,
Omne quod est interea tempus, priusquam id rescitum est, lucro est, Ter.

¹ Thus in French, *boire de l'eau, du vin*, &c.

² Thus in Latin, *Fortunatus laborum*, Virg. *Lassus maris et viarum*, Hor. *Sunt lacrymæ rerum*, Virg.

The Genitive of Substantives is often used for an Adjective, in the New Testament and in the Septuagint, in imitation of the Hebrew idiom ; thus ἄνθρωπος τῆς ἀμαρτίας, *the man of sin*, for *the sinful man*. This mode has been lately adopted in the English language.

DATIVE

The *instrument* and *manner* of an action are put in the Dative²; as,

Ἀργυρέαις λόγχαισι μάχου, καὶ πάντα κρατήσεις, Oracle to Philip. *Fight with silver weapons, and you will conquer the world.*

Ἦλασε ξίφει καὶ ἔπεφνε δόλῳ, Hom. *He struck him with a sword, and killed him by stratagem*³.

Verbs signifying to *accompany* or *follow*, to *blame*, to *converse*, to *pray*, to *use*, are followed by a Dative; as,

Τῷ νῆες ἔποντο, Hom. *Him ships followed.*

Πισοὺς ἡγοῦ τοὺς τοῖς ἀμαρτανόμοις ἐπιτιμῶντας, Plutarch. *Think those faithful, who reprove your faults.*

Σοφοῖς ὀρίλων, κἀντὶ ἐκβαλεῖ σοφός, Menander. *Conversing with the wise, you yourself will become wise.*

¹ This case is generally used as the Dative in Latin. It expresses the object, to which the action is directed, or for which it is intended. It implies *acquisition* and *loss*. It is placed after *εἶμι* in the sense of *habeo*, and after words signifying *likeness*, *agreement*, *trust*, *resistance*, *relation*, &c. It follows verbs compounded with *ἀντι*, *ἐν*, *ἐπι*, *παρά*, *πρός*, *σύν*, *ὑπό*. It is frequently governed by *ἐν*, *ἐπι*, *σύν*, or some other Preposition, understood.

² This case in these instances may be called the Ablative; and the analogy with the Latin will be preserved.

³ Instead of the Dative, the Prepositions *δια*, *ἐν*, *ἐπι*, *κατά* are sometimes used with their proper cases, as *ἐπαίρεσθαι ἐπὶ πλούτῳ*, Xen. *ἐν βέλει πλῆγεις*, Eurip.

To this rule may be referred the *excess* or *deficiency of measure*, as *ἀνδρῶπων μακρῷ ἄριστος*, Her.

Εὐχεσθαι Διί, Hesiod. *To pray to God*¹.

Προβάτοις χρῆσθαι, Xen. *To use sheep*².

Neuter Adjectives in *τον* and *τεον* govern the *Person* in the Dative, and the *Thing* in the Case of the Verb, from which they are derived; as,

Τί ἂν αὐτῷ ποιητέον εἴη, Xen. *What must I do?*

Τμῖν ταῦτα πρακτέον, Dem. *You must do these things*³.

Ὁ αὐτὸς, *the same*, is followed by a Dative; as,

Τῆς αὐτῆς εἰς ἐημέας ἀξιοὶ συγκρόπτοντες τοῖς ἐξαμαρτάνουσι, Isoc. *Those, who contend, are deserving of the same punishment as those, who commit, a fault*⁴.

¹ Δέομαι requires a Genitive of the Person, as δέησομαι ὑμῶν, Æsch.

² Many Verbs have a Dative of the person, and a Genitive of the thing, as ἀμφισβητῶ, κοινωνέω, μεταδίδωμι, μετέχω, συγγινώσκω, φρονῶ; and the Impersonals δεῖ, μέλει, μεταμέλει, μέτεσι, προσήκει; as ὦν ἐγὼ σοι οὐ φρονήσω, Xen. σοὶ παιδῶν τί δεῖ, Eurip. But this Gen. will easily be referred to the government of a Preposition.

³ These Adjectives imply necessity, and have the force of the Latin Gerund. The whole construction has been imitated in Latin: *Quam viam nobis quoque ingrediendum sit*, Cic. *Æternas quoniam pœnas in morte timendum*, Lucretius.

They sometimes agree with the Substantives, as εὐρητός νοῦς, Soph. περιπτήρῃ ἐστὶν ἡ Ἑλλάς, Hor.

⁴ Σὺν is here understood. Thus in Latin, *Idem facit occidenti*, Hor. *Et nunc ille eadem nobis juratus in arma*, Ovid.

ACCUSATIVE¹.

The Accusative is of universal use, with *κατὰ* understood²; as,

Δεινὸς μάχην, *Æschylus. Terrible in fight.*

Πειρῶ τὸ μὲν σῶμα εἶναι φιλόπονος, τὴν δὲ ψυχὴν φιλόσοφος, *Isoc. Endeavour to be in body fond of labor, and in mind a lover of wisdom*³.

Verbs signifying *to do* or *speak well* or *ill*, *to give* or *take away*, *to admonish*, *to clothe*, govern an Accusative of the Person, and another of the Thing⁴; as,

Πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησα, *Isoc. He conferred many services on the city*⁵.

¹ The Accusative expresses the *object* of the action. It is, therefore, as in Latin, governed either by a Verb Active, or by a Preposition expressed or understood.

As in Latin, Verbs of *entreating*, *concealing* and *teaching* govern two Accusatives. Verbs Neuter also often assume an Active signification; and both are followed by an Accusative of their own signification.

The Accusative seems to be the favorite Case of the Attics, who frequently use it for the Genitive and the Dative.

² Or *διὰ*, *εἰς*, *περὶ*, *πρὸς*. *Κατὰ* is of the most general signification, as it embraces the *parts*, *qualities* and *relations*; *διὰ* is applied to the *cause*, *εἰς*, *περὶ*, and *πρὸς* to *motion*. They are sometimes expressed, as *ὁς κατὰ σῶμα καλὸς*, *κατὰ νοῦν δ' αὖ ἐστὶν ἀμορφος*, *Epigr.*

³ This construction is frequent in Latin poetry: *Crinem soluta*, *Virg. Humeros amictus*, *Hor.*

⁴ One of these Accusatives is governed by *κατὰ* understood.

⁵ To the Accusative of the *thing* are frequently substituted the

Ἔργασμαι κακὰ τὸν οἶκον, Thuc. *I have done evil to the house.*
 Ἀποσπεῖ με τὰ χρήματα, Isoc. *He deprives me of my property.*

Ταῦτα σε ὑπομυνήσκω, Thucydides. *I put you in mind of these things.*

Ἐμάτά με ἐξέδυσαν, Hom. *They stripped me of my clothes* ¹.

Distance and space are put in the Accusative ; as,

Ἐφεσος ἀπέχει ἀπὸ Σαρδῶν τριῶν ἡμερῶν ὁδόν, Xen. *Ephesus is distant from Sardis three days journey.*

VERBS PASSIVE.

Verbs of a *Passive* signification are followed by a Genitive governed by ὑπὸ, ἀπὸ, ἐκ, παρὰ, or πρὸς ²; as,

Ὁ νοῦς ὑπὸ οἶνου διαφθείρεται, Isoc. *The understanding is impaired by wine.*

Adverbs εὖ, καλῶς, κακῶς ; as παρόντας μὲν τοὺς φίλους δεῖ εἰ πράττειν, ἀπόντας δὲ εὐλογεῖν, Epict. Μὴ δρᾷ τοὺς τεθνηκότας κακῶς, Soph. The Verb alone, implying *treatment*, may have the same construction, as Ζεὺς με ταῦτ' ἔδρασεν, Aristoph.

¹ Verbs of *adjuring* and *swearing* are also found with two Accusatives, as ὀρκίζω σε οὐρανόν, Orpheus. Thus in Latin, *Hæc eadem Terram, Mare, Sidera iuro*, Virg.

A change of Voice implies a change in the Case of the Person ; but the Passive preserves the same Case of the Thing ; as ἡμεῖς πλείστα εὐεργετούμεθα, Xen. θοιμάτιον ἐκδύμενος, Dem. Thus in Latin, *Induitur faciem cultumque Dianæ*, Ovid. *Inscripti nomina regum*, Virg.

² The Preposition is often understood ; as ἡττᾶσθαι τῶν συμφορῶν, Isoc.

Τέθνηκαν ὑφ' ὑμῶν, Xen. *He was killed by you* ¹.

INFINITIVE.

The Infinitive Mood is used to express the *cause* or *end* of an action ; as,

Τίς σφωὲ ξυνέθηκε μάχεσθαι, Hom. *Who induced them to fight* ² ?

The Pronoun Accusative, before the Infinitive, is frequently omitted ; as,

*Εφη ζητεῖν, (ἐαυτὸν und.) Platq. *He said that he was inquiring* ³.

The Infinitive is often preceded or followed by a Nominative ; as,

¹ Thus in Latin, *Torqueor infesto ne vir ab hoste cadat*, Ovid. *Nihil valentius à quo intereat*, Cic.

Some Verbs, which in the Active are followed by the Genitive or Dative of the *person*, and the Accusative of the *thing*, are preceded in the Passive by the Nominative of the *person* ; as οἱ τῶν Ἀθηναίων ἐπιτετραμμένοι φυλακῇ, Thuc. *They who were intrusted with the defence of the Athenians*, or *they to whom the defence of the Athenians was intrusted*. Thus τὴν ἐκ χειρῶν ἀρπάζομαι, Eurip.

² Similar to this is the English idiom. The Latin uses *ut* or *quo* with a Subjunctive. Sometimes in Poetry it admits the Greek construction, as, *Dederatque comas diffundere ventis*, Virg.

³ Thus in Latin, *Sed reddere posse negabat*, (se und.) Virg. The Infinitive Mood and the preceding Verb, generally, but not always, relate to the same person ; εἴ τις σοῦ λαβόμενος εἰς τὸ δεσμότηριον ἐπάγοι, φάσκων ἀδικεῖν, (σε und.) Plato. *Nos abiisse rati*, (eos und.) Virg.

Σοφοκλῆς ἔφη, αὐτὸς μὲν οἷους δεῖ ποιεῖν, Εὐριπίδης δὲ οἷοι εἶσι,
Arist. *Sophocles said that he made men such as they ought to be ;*
Euripides, such as they are.

Ἔφησε φίλος εἶναι, Plutarch. *He said that he was a friend.*

Instead of the Infinitive preceded by the Accusative, the Indicative preceded by ὅτι or ὥς² is commonly used; as,

Γινῶθι ὅτι ἐγὼ ἀληθῆ λέγω, Xen. *Know that I speak truth.*

¹ Thus in Latin, *Rettulit Ajax esse Jovis pronepos*, Ovid.

² Ὅτι and ὥς are really Pronouns: the former the Neuter of ὅς τις, ἥ τις; the latter the same as ὅς, in an adverbial form. This will clearly explain the construction: γινῶθι ὅτι, *know that*; ἐγὼ ἀληθῆ λέγω, *I speak truth*. Λέγω ὥς, *I say that or thus*: ἐκεῖνος οὐ πολεμεῖ, *he does not make war*. It is not necessary that τις should be always joined with ὅς. We find in Homer, Γιννώσκων δ' οἱ αὐτὸς ὑπείρεχε χεῖρας Ἀπόλλων: that is, Γιννώσκων δ', *Knowing this: Apollo stretched his hand over him*.

Ὅτι is sometimes used at the end of a sentence in a manner, which strongly elucidates this explanation: ἀλλ' οὐκ ἀποδώσεις, οἷδ' ὅτι, Aristoph. *But you will not restore it, I know that*.

Sometimes ὅτι is added to strengthen the force of another Pronoun, a practice common to the best Greek and Latin writers: ἀλλ' οὖν ἐγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι, Aristoph. *Hoc ipsum scias*.

The Greeks in narrations frequently use the Present tense, because ὅτι introduces the words of the person, who is the subject of the narrative. But the Latins, in the idiom of the Accusative and Infinitive, place the Verb in the Perfect tense.

Ὅτι sometimes signifies *that*, or *to the end that*. In this sense the Latin *ut*, generally shortened into *ut*, is the same word. Here it is still the Pronoun, and the full expression is *διὰ ὅτι*,

Ἀέγω ὡς ἐκεῖνος οὐ πολεμεῖ, Dem. *I say that he does not make war* ¹;

The Infinitive is used with or without a Preposition, for the Latin Gerunds and Supines; as,

Ἐπισάμενος πολεμεῖν, Hom. *Skilled in the art of war* ².

Ἐν τῷ μαθεῖν, Soph. *In learning* ³.

Ἰκανὸς εἰπεῖν καὶ πράξαι, Lysias. *Qualified to speak and to act* ⁴.

for that, for this. The two words often coalesce, and become διότι. Thus Shakespeare, *For that I am some twelve or fourteen moonshines lag of a brother*.

Sometimes ὅτι signifies elliptically *what is the reason why*; as, εἴποι ὅτι τόσσον ἐχώσατο Φεῖβος Ἀπόλλων, Hom. Here the full expression is, εἴποι τί ἐστὶν αἴτιον ὅτι—*let him say what is the reason for this, Phoebus is so enraged*; or διὰ ὅτι.

It is likewise frequently used for *because*, and is there too governed by διὰ, *for this reason*.

These observations will easily suggest an analogical solution of the origin and use of the word in other languages,

¹ This construction has seldom been imitated in Latin. But ὅτι has been rendered by *quod*, *quia*, and even *quoniam* in the Vulgate, a translation, which disgusted the classical reader, and which was happily succeeded by the more elegant versions of Beza and of Castalio. Yet we find some instances of that use of *quod*. *Equidem scio jam filius quod amet meus*, Ter. *Præmonzo, nunquam scripta quod illa legat*, Ovid.

² So in Latin, *Et jam tempus equum fumantia solvere colla*, Virg. for *solvendi*.

³ *Cantare paros*, Virg. for *cantando*.

⁴ *At rubus et sentes, tantummodo lædere natæ*, Ovid, for *ad lædendum*.

Πιστοὺς πέμπει ἐπισκοπεῖν, Xen. *He sends trusty men to examine* ¹.

Κάλλιστα ἰδεῖν, Xen. *Most beautiful to behold* ².

The Infinitive of the Present, Future, and Aorists, preceded by the Verb μέλλω, expresses the Future ; as, Μέλλω τεθάναι, Plato. *I am to die* ³.

The Infinitive of many Verbs is preceded by ἔχω, in the sense of δύναμαι ; as,

Μὴδὲν ἔχουσιν εἰπεῖν, Dem. *They have nothing to say* ⁴.

The Infinitive is often governed by another Verb in an Imperative sense, understood ; as,

Μῆτε συγ' ἀθανάτοισι μάχεσθαι, Hom. (ὄρα, *beware, und.*) *Nor contend thou with the immortal Gods* ⁵.

The Infinitive is sometimes put *absolutely*, without another Verb expressed ; as,

Ὡς ἀπλῶς εἰπεῖν, Dem. *To speak plainly*.

Δοκέειν ἐμοί, Her. *As it appears to me*.

Μικροῦ δεῖν, Isoc. *Nearly* ⁶.

¹ *Semper in Oceanum mittit me quærere gemmas, Propertius, for quæsitum.*

² *Niveus videri, Hor. for visu.*

³ More congenial is the French idiom, *je dois mourir*. It exactly expresses a sense of μέλλω, which refers to *probability*, and is applied to any time, as τὰ μέλλετ' ἀκουέμεν, Hom. *Vous devez l'avoir entendu.*

⁴ Thus in Latin, *De Diis neque ut sint, neque ut non sint, habeo dicere, Cic.*

⁵ Thus in Italian, *non dir niente, take care to say nothing*

⁶ The Infinitive is sometimes understood, as ὀλίγου παρεδόθη, Lysias. (δεῖν und.) *συνέλογτι*, Dem. (φράσαι und.)

PARTICIPLE.

The Participle is often elegantly preceded by the Verbs εἶμι, γίνομαι, ὑπάρχω, ἔχω¹; as,

Χάρις χάριν ἐστὶν ἡ τίκτουσ' αἰὲ, Soph. *A kindness always produces a kindness*².

Οὐκ ἐχθρὸς ὑπῆρχεν ὦν, Dem. *He was not an enemy*.

Τὸν λόγον σου θαυμάσας ἔχω, Plato. *I have admired your speech*³.

With a Participle τυγχάνω signifies *by chance*; λανθάνω, *privately or ignorantly*; φθάνω, *previously*; as,

Ἔφη τυχεῖν ἐὼν, Her. *He said he chanced to be*.

Ἐλάδομεν διαφέροντες, Plato. *We were not aware that we differed*⁴.

¹ The Participle is sometimes used alone, εἶμι being understood, as μήκων κάρη βάλεν, ἦτ' ἐνὶ κήπῳ βριθόμενη, Hom. (ἐστὶ und.) *A poppy bends the head, which in a garden is weighed down*. This ellipsis is found in Latin, not only in the Poets, but in the Historians, particularly in Tacitus. To this construction may be generally referred what is called the Nominative absolute. Thus φύλαξ ἐλέγχων φύλακα, Soph. (ἦν und.) *Guard was blaming guard*. σωθεῖς δὲ, παῖδας ἐξ ἐμῆς ὁμοσπόρου κτησάμενος, Eurip. (εἶ und.)

² Thus in Latin, *Quos videas esse bibentes*, Plaut: *Est loquens Socrates*, Cic.

³ This is imitated in the Latin Participle Passive, *Neque eares falsum me habuit*, Curtius. Similar to this are the French and English idioms.

⁴ Thus in Latin, *Nec vixit male, qui natus moriensque sefellit*, Hor.

Φθάνω τοὺς φίλους εὐεργετῶν, Xen. *I anticipate my friends in conferring benefits.*

The Participle is used after δῆλος, φανερός, ἀφανής, &c. as,

Αὐτὸς τοῦτο ποιῶν φανερός ἦν, Arist. *He manifestly did this.*

The Participle is used instead of the Infinitive, after Verbs signifying *to persevere, to desist, to perceive, or an affection of the mind*; as,

Τὴν εἰρήνην ἄγοντες διατελοῦσιν, Isoc. *They continue preserving peace*¹.

Θεὸν οὐ λήξω προσάτην ἔχων, Soph. *I shall not cease having God for my defender.*

*Ἴσθι ἀφιγμένη, Aristoph. *Know that thou art come.*

Μέμνησο ἀνδρωπὸς ὦν, Simonides. *Remember that you are a man.*

Ὁ Θεὸς πολλάκις χαίρει τοὺς μὲν μικροὺς μεγάλους ποιῶν, τοὺς δὲ μεγάλους μικροὺς, Xen. *God is often pleased to make the little great, and the great little*².

¹ The English idiom is perfectly similar. Some instances occur in Latin, *Scit peritura ratis*, Statius. *Sensit medios delapsus in hostes*, Virg.

² Σύννοια is found with various cases: *Σύννοια ἐμαυτῷ σόφος ὦν*, Plato. *συνήδει περὶ τῶν χρημάτων*, Isoc. *ἐμαυτῷ συνήδην οὐδὲν ἐπισαμένῳ*, Plato.

This last expression must be referred to the force of *ATTRACTION*, which is particularly exerted on Participles. *Attraction* is indeed of universal influence in Greek construction. It seems as if, on many occasions, of two words relating to each other, but in different constructions, the Greeks wished one only to be in a particular case, and the other to be *attracted* by it in the same case.

A few additional instances will be here added. Οὐδὲν πώποτ'

ADVERBS

are followed by the Genitive, Dative, or Accusative¹; either because they are originally Nouns, or because those cases are governed by a Preposition understood.

Examples of the former :

Πλὴν, *rejection*, πλὴν ἐμοῦ, *Æsch.* *Excepting me*².

Χάριν, *for the sake*, χάριν Ἑκτορος, *Hom.* *For the sake of Hector*,

οὐδ' αἰσχρῶς οὐδ' ἀκλεῶς ἀπέβη, τοὺς βέτας ἐλεήσαντι, *Isoc.* *It is not considered as disgraceful or inglorious in any one to pity the suppliant.* ἐλεήσαντι is here attracted into the case of οὐδενί. Σκοπούμενος εὐρισκόν οὐδαμῶς ἂν ἄλλως τοῦτο διαπραξάμενος, *Isoc.* *Having considered, I found that I could not otherwise execute the business.* διαπραξάμενος is attracted into the case of σκοπούμενος. Οὔτε νῦν μοι μεταμέλει οὕτως ἀπολογησαμένῳ, *Plato.* *I do not now repent having thus defended myself; for ἀπολογήσασθαι.* Thus in Latin, *Sed non sustineo esse conscius mihi dissimulanti*, *Fabius.*

A Noun between two Verbs is frequently attracted into the case of that Verb, to which it has less relation. Thus ἔγνων δημοκρατίαν, ὅτι ἀδύνατός ἐστιν ἐτέρων ἄρχειν, *Thuc.* *for ἔγνων ὅτι δημοκρατία.* Φράσετέ μοι τὸν δεσπότην, ὅπου 'στ', *Aristoph.* *for ὅπου ὁ δεσπότης.* Thus in Latin, *Servum meum miror, ubi sit*, *Plaut.* *Hæc me, ut confidam, faciunt*, *Cic.* *Istud fac me ut sciam*, *Ter.*

¹ Ἴδε and ἰδοῦ, *behold*, which are sometimes, like the Latin *en* and *ecce*, found with a Nominative, are really Verbs, and govern the Accusative; as, ἰδοῦ με, *Eurip.*

² Πλὴν sometimes assumes the nature of a Disjunctive, and is followed by every case, according to the government of the Verb, with which it is connected; as, οὐδέν ἐστιν ἄλλο φάρμακον, πλὴν λόγος, *Isoc.* οἱ Θέμις πλὴν τοῖς σοφοῖς λέγειν, *Aristoph.*

Χωρίς, *separation*, χωρίς τῶν ἀνδρῶν, Her. *Without the men.*
 Τοῦ Θεοῦ ἐνώπιον, Plut. *In the sight of God.*

Examples of the latter :

Ἄνευ ὀνομάτων, Plato. (ἀπό und.) *Without names.*

Ἄμα λαῶν, Hom. (σὺν und.) *With the people.*

Ναὶ μὰ τὸδε σκῆπτρον, Hom. (ἐπὶ und.) *I swear by this sceptre*².

Adverbs of *time* are changed by the Poets into Adjectives; as,

Οὐ χρὴ παννύχιον εὐδῆν βουλευφόρον ἄνδρα, Hom. *A man of counsel ought not to sleep the whole night*³.

Adverbs of *quality* are elegantly joined with the Verbs ἔχω, πάσχω, ποιῶ, φέρω, φύω, χαίρομαι, &c. as,

Ἡδῶς ἔχε πρὸς ἅπαντας, Isoc. *Be pleasant to all.*

Εὖ πάσχειν, εὖ ποιεῖν, Dem. *To receive, to confer, benefits.*

Two or more *Negatives* strengthen the Negation; as,

Οὐκ ἔστι οὐδέν, Eurip. *There is nothing.*

Οὐδέποτε οὐδὲν εὖ μὴ γένηται τῶν δεόντων, Dem. *Nothing that is necessary will ever be done*⁴.

¹ Μὰ generally *denies*, unless it is joined with *ναί*; *νῆ* *affirms*, unless joined with a Negative.

² The Preposition is sometimes expressed: ἐκὰς ἀπ' ἐωυτῶν, Her. *μέχρις ἐπ' ἐμοῦ*, Hom. *τῆλε ἀπὸ σχεδὸς*, Hom. *ἅμα σὺν αὐτοῖς*, Plut.

³ Thus in Latin, *Nec minùs Æneas se matutinus agebat*, Virg. *Nec vespertinus circumgemit ursus ovile*, Hor.

⁴ In Latin, two *Negatives* make an *Affirmative*; yet the Greek idiom has been imitated: *Neque tu haud dicas tibi non prædictum*, Ter. In Plautus this licence is frequent.

PREPOSITIONS

govern the Genitive, Dative, or Accusative ¹.

¹ The principal relations of things to one another are expressed in Greek by three cases; *origin* and *possession* by the Genitive, *acquisition* and *communication* by the Dative, and *action* by the Accusative. The other relations, of *time* and *place*, *cause* and *effect*, *motion* and *rest*, *connexion* and *opposition*, are expressed by PREPOSITIONS.

In the origin of language and of civilization PREPOSITIONS were few; but when the progress of arts increased the relations of things, they became more numerous. In modern ages, when the extension of Mathematical, and the improvements in Philosophical, Science have produced new combinations of language, and required a greater precision of expression, the number of Prepositions has been necessarily increased.

But that great variety, which became expedient in modern times, has been applied to the Greek language, and produced some confusion and difficulty to the learner. Twenty different meanings have been assigned to a Greek Preposition; nor were those meanings marked with slight shades of difference: the same Preposition has been made to bear the most opposite senses: *to* and *from*, *for* and *against*, *above* and *below*.

Some successful efforts have lately been made to clear these perplexities. One primary, natural sense has been assigned to each Preposition: to that sense may be referred all the other significations, arising from analogical or figurative relations, easily flowing from it, and regulated by the case, to which the Preposition is prefixed. From the combinations of the Prepositions with the different cases arises that variety, which forms one of the beauties of the Greek language. But that variety is consistent.

The meaning then of the Preposition adapts itself to the use of the Case. The primary and natural meaning of *ὑπὸ* is *under*. The Accusative is used after words signifying *motion*; hence *ὑπὸ ἰατρῶν*

GENITIVE.

'Αντί, *For*.**For :** χάρις ἀντὶ χάριτος, Eurip. *Favor for favor.***Instead of :** εἰρήνη ἀντὶ πολέμου, Dem. *Peace instead of war.*'Απὸ, *From*.**From :** ἡδὺ θάλασσαν ἀπὸ γῆς ὁρᾶν, Epict. *It is sweet to behold the sea from land.***After :** ἀπὸ τοῦ ὕπνου, Thuc. *After sleep.*

ἦλθε, Hom. *He came under the walls of Troy.* The Genitive implies *influence* or *origin*; thus ὑπὸ καύματος, Hesiod. *Under the influence of heat.* The Dative expresses the *instrument* or *manner*; hence χερσὶν ὑφ' ἡμετέρῃσιν ἄλυσσα, Hom. *Taken under, or by our hands.* Before the Genitive and the Dative it confines itself to a state of *rest*. Thus simple and uniform are the uses, to which it is applied; yet Grammarians have not scrupled to give it the most discordant signification of *under* and *upon*, *to* and *from*, *for* and *against*, *before* and *behind*.

Μετὰ signifies *with*. Prefixed to the Genitive and Dative it is confined to that meaning. When with an Accusative it implies *motion*, it is succession of place or time, in close affinity or conjunction *with* its object; thus μετ' ἰχνία βαῖνε, Hom. *He went close with her steps*, i.e. after her steps.

'Επὶ, *upon*, with a Genitive, signifies *situation upon*; with a Dative, *close upon*; with an Accusative, *motion tending upon*; &c.

In the Table and Synopsis of the Prepositions, the learner will easily and profitably trace the analogy of the different significations to the primitive meaning of each. The significations here given are few: but it is hoped that they will solve the greatest number of the instances of that important part of Greek construction.

Ἐξ or ἐκ ¹, *Out of*.

Out of: Αἶας ἐκ Σαλαμῖνος ἄγεν νῆας, Hom. *Ajax brought ships out of Salamis.*

From: ἐκ θαλάσσης εἰς θάλασσαν, Her. *From sea to sea.*

After: ἐκ τῆς ναυμαχίας, Her. *After the naval fight.*

Πρὸ, *For*.

For: πρὸ πατρίδος ἀποθνήσκειν, Her. *To die for our country.*

Before: πρὸ θυρῶν φαίνεται ἡμῖν, Aristoph. *He appeared to us before the door.*

DATIVE.

Ἐν, *In*.

In: ἐν τῷ Θεῷ τὸ τέλος ἐστίν, Dem. *The end is in God.*

Σύν, *With*.

With: σὺν Θεῷ, Her. *With God.*

ACCUSATIVE.

Εἰς or εἰς, *Into*.

Into: εἰς ἄστυ καταβαίνειν, Isoc. *To descend into the city.*

GENITIVE and ACCUSATIVE.

Διὰ, *Thro'*.

Thro': G. διὰ χειμῶνος, Xen. *Thro' the winter.*

A. διὰ πόντον, Pind. *Thro' the sea.*

After: G. διὰ μακροῦ χρόνου, Æschyl. *After a long time.*

On account of: A. διὰ σέ, Soph. *On account of you.*

¹ As a Greek word cannot properly end in a Mute, it is probable that ἔξ was the original word, which lost *ς* before a Consonant, and was softened into ἐκ.

Κατὰ, *According to.*

- Under: G. ὑναὶ κατὰ τῆς γῆς, Plato. *To go under the earth.*
 Thro': G. κατὰ στρατοῦ, Her. *Thro' the army.*
 Against: G. κατὰ τῆς πόλεως, Æsch. *Against the city.*
 According to: A. κατὰ λόγον ζην, Arist. *To live according to reason.*
 In: A. ἐξέσθην κατὰ κλισμοῦς, Hom. *They sat in seats.*

Ὑπὲρ, *Over.*

- Above: G. ὑπὲρ γῆς ἐστὶ, Eurip. *Is he above ground?*
 For: G. θνήσκω ὑπὲρ σέθεν, Eurip. *I die for you.*
 Over: A. ὑπὲρ τὸν δόμον, Her. *Over the house.*
 Beyond: A. δύναμις ὑπὲρ ἀνδρωπον, Her. *A power beyond that of man.*

DATIVE and ACCUSATIVE.

Ἀνὰ, *Thro'.*

- Upon: D. εὔδει ἀνὰ σκάπτῳ Διὸς αἰετὸς, Pind. *The eagle sleeps upon the sceptre of Jove*¹.
 Thro': A. ἀνὰ ὄρη, Xen. *Thro' the mountains*².

GENITIVE, DATIVE, and ACCUSATIVE.

Ἀμφὶ, *About.*

- On account of: G. πίδακος ἀμφὶ μάχεσθον, Hom. *They fought on account of a spring.*
 About: G. ἀμφὶ πόλιος οἴχουσι, Her. *They dwell about the city.*

¹ A Dative after ἀνὰ is used by the Poets, and is commonly expressed by *upon*.

² Ἀνὰ signifies motion *upward*, κατὰ motion *downward*. So their corresponding Adverbs ἄνω and κάτω signify *upwards* and *downwards*.

Ἀνὰ is sometimes used adverbially in a *distributive* sense. Thus ὕδατος ἀνὰ εἴκοσι μέτρα, Hom. *Twenty measures of water to one of wine.* In this sense ἀνὰ is used in medical prescriptions.

METRICAL SYNOPSIS OF PREPOSITIONS.

ἌΜΦ' Ἑλένης, Helenam propter ; τῆς ἀμφὶ πόλῃος,
 Circa urbem ; ἀμφὶ σέθεν, de te ; τῇδ' ἀμφὶ θυγατρὶ,
 Ob natam ; ἀμφ' ὤμοις, humeros circùm ; ἀμφὶ ῥέεθρα,
 Juxta undam. ἌΝ' σκῆπτρῳ, sceptro super ; ἡλθ' ἀν' ὅμιλον,
 Per turbam. ἈΝΤΙ' τέκνων, pro natis. Βῆ δ' ἈΠΟ' Τροίης,
 A Trojá ; γλώσσης ἄπο, linguâ ; δειπνον ἄφ' ὕπνου,
 Post somnum ; πόντου ἄπο, a ponto procul. Ἐγχοῦ
 Ἦλθε ΔΙΑ' κραδῆς, per cor ; διὰ δῶρα, per ædes ;
 Οὐ διὰ τοῦτον, ob hunc. Ἐτράπην ἘΚ δειπνου ὕπνονδε,
 Post cœnam ; ἐκ νεφελῶν, ex nubibus ; ἐξ ἑμοῦ, à me.
 Εἰς γῆν, in terram. ἘΝ νηϊ, in navi. ἘΠΙ' ῥάβδου,
 In baculo ; κέρδει ἐπι, propter ; κεῖμ' ἐπὶ γαίῃ,
 In terrâ ; ποταμῷ ἐπι, juxta ; βάσκ' ἐπὶ νῆας,
 Ad naves ; ἐπὶ νῶτα, super dorsum. ΚΑΤΑ' γαίης,
 Sub terrâ ; κατ' ἑμοῦ, contra me ; ῥεῖ κατὰ πέτρης,
 Ὑδωρ, per saxum ; καδ' Ὀυηρον εἰπε, secundum ;
 Δῶμα κατ', in tecto. ΜΕΤΑ' τῶν, cum illis ; μετὰ τοῖσιν,
 Inter eos ; μετὰ δαῖτ', ad cœnam ; σὸν μετὰ πότιμον,
 Post fatum. ΠΑΡΑ' πατρός ἔβην, à patre ; παρ' αὐτῷ
 Κῦδος, apud ; παρὰ γαῦς, ad naves ; ἦν παρὰ δόξαν,
 Contra ; παρ' δύναμιν, supra vires ; παρὰ κύμα,
 Juxta undam. ΠΕΡΙ' σοῦ, de te ; περὶ πάτριδος αἵης,
 Pro patriâ ; περὶ χειρὶ, manum circùm ; περὶ ἄστ',
 Circa urbem. ΠΡΟ' τέκνων, pro natis ; ἦν πρὸ δόμοιο,
 Ante ædes. ΠΡΟ'Σ γῆς, à terrâ ; πρὸς Διὸς ὤμῳ,
 Per Jovem ; ἔην πρὸς σοῦ, pro te ; πρὸς κύμασι, juxta ;
 Πρὸς λέχος, ad lectum ; πρὸς δυσμενέας μαχέσασθαι,
 Contra hostes. ΣΤ'Ν τοῖς, cum illis. Ἐθνησχ' ἘΠΙ' ἡμῶν,
 Pro nobis ; κεφαλῇς ὑπερ ἔξεν, supra ; ὑπὲρ ὤμων
 Ἦλθε, super ; φεύγσκειν ὑπεῖρ ἄλα, trans mare fugit.
 Ἦν ἘΠΟ' γῆς, ὑπὸ γῆ, sub terrâ ; σὼν ὑπὸ τέκνων
 Ἀλλύμεθ', à natis ; ἡλθον δ' ὑπὸ κύμα, sub undas.

CONJUNCTIONS and ADVERBIAL CONJUNCTIONS, which govern the

INDICATIVE.

Ἀἶθε, εἴθε ¹ , <i>I wish, before the</i>	<i>ἵνα, where.</i>	
Past Tenses.	<i>ἵνα, that, Fut.</i>	
Αὐτίκα, <i>as soon as.</i>	<i>Καίπερ, altho'.</i>	
Ἀχρὶ & μέχρι, <i>as far as.</i>	<i>Μέχρι, until.</i>	
Ἐπει,	<i>Μή, lest, Past.</i>	
Ἐπειπερ,	} <i>after.</i>	<i>Ὅπου, when.</i>
Ἐπειροί,		<i>Ὅπρᾳ, whilst, Past.</i>

OPTATIVE.

Αἶθε, εἴθε, <i>I wish, Pr. and</i>	<i>ἵνα,</i>	} <i>that, Past.</i>
Fut.	<i>Ὅπρᾳ,</i>	
Interrogative Particles, with ἄν.	Πῶς ἄν, <i>how.</i>	

SUBJUNCTIVE.

*Ἄν, εἰάν, ἥν, <i>if.</i>	<i>Κάν, altho'.</i>	
Εἰώσῃ, <i>altho'.</i>	*Ὅπως ἄν, <i>that.</i>	
*Ἐάν, ἐπειδάν, <i>since.</i>	*Ὅταν, <i>when.</i>	
*Ἐως ἄν, <i>until.</i>	*Ὅπρᾳ, <i>whilst, Pr.</i>	
*Ἴνα,	} <i>that, Pr. and Fut.</i>	Πρίν ἄν, <i>before.</i>
*Ὅπρᾳ,		*Ὡς ἄν, <i>that.</i>

INDICATIVE and OPTATIVE.

Ὅτι, <i>that.</i>	Ὅπως, <i>how, that.</i>
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¹ Αἶθε, εἴθε, and other Particles, are sometimes joined with the Imperfect and 2d Aorist of ὀφείλω, as αἶθ' ὀφείλον ἄγαμός τε μένειν, Hom.

INDICATIVE, OPTATIVE, and SUBJUNCTIVE.

Ἄχρι, μέχρι, *until*.Εἰ¹, *if*.Μὴ, *forbidding*².Μήπως, *lest*.

Ὅποτε,	} <i>when</i> .
Ὅποτεν,	
Ὅτε,	

INDICATIVE, OPTATIVE, SUBJUNCTIVE, and
INFINITIVE.Ἄν, κε³, *Potential*.Ἔως, *as long as*.Μήποτε, *lest*.Πρίν, *before*.Ὡς, *that*.

¹ Εἰ is used by the Dramatic Poets with the Indicative and Optative only. By Homer it is used with the Subjunctive also, joined to ἄν or κε.

When εἰ is used with an Imp. or an Aor. Indicative, the Verb in the corresponding clause, preceding or following, is put in the Indic. with ἄν: as εἰ μὴ τότε ἐπόνουν, νῦν ἄν οὐκ εὐφραϊνόμεν, Aristoph.

² Μὴ, *forbidding*, with the *Present*, governs the *Imperative*, with the *Future* the *Indicative*, with the *Aorist*, when it refers to the *Past*, the *Optative*, when it refers to the *Future*, the *Subjunctive*.

³ These Particles, ἄν used in prose, and κε and κεῖν in verse, give a *Potential* sense to the Verb. Thus in the Imp. εἶχον signifies *I had*, εἶχον ἄν, *I would have*. In the 2d Aor. εἶπον means *I said*, εἶπον ἄν, *I would have said*.

The *Present Optative* with ἄν is often used by Tragic Writers in the sense of a *Future Indic.* thus μένοιμ' ἄν, Soph. *I will stay*.

Ἄν frequently signifies *soever*, as ἅπανδ' ὅσ' ἄν λέγω. Aristoph. *Whatever things I may say*: ὅτι κεῖν παραινέσω, Hom. *Whatever I may nod*.

Ἄν in this case follows the Noun or Particle, and precedes the Verb.

INDICATIVE, OPTATIVE, and INFINITIVE.

Ἐπειδὴ, } *since.*
Ἐπειδὴ,

| Ὡς, *so that*†.

OPTATIVE and SUBJUNCTIVE.

Ἐπεὶ, *after.*

| Μὴ, *lest.*

CONJUNCTIONS *Postpositive* are γὰρ, μὲν, δὲ, τε, τοίνυν.

These are *Prepositive* and *Postpositive*, ἀν, ἄρα, δὴ, ἵνα.

The rest are *Prepositive*.

These are called *Expletive*, which are not easily translated into other languages, but have a peculiar expression, the loss of which would be discovered by a critical judge of the niceties of Greek composition: ἀρ, αὖ, γε, δὴ, δῆτα, θην, κε, κεν, μὴν, νυ, περ, που, πω, ῥα, and some others used by the Poets.

CORRESPONDING PARTICLES.

Ἐπειδὴν, *when*,—τηνικαῦτα, *then*.

Ἦνίκα, *when*,—τηνίκα, *then*.

Ἦμος, *when*,—τῆμος, *then*.

Ἡ, *as far*,—ταύτη, *so far*.

Καθάπερ, *as*,—οὕτω, *so*.

Μὲν, *indeed*,—δὲ, *but*.

Μὲν, *both*,—δὲ, *and*.

Ὀμοίως, *like*,—ὥσπερ, *as*.

Ὅπου, *where*,—ἐκεῖ, *there*.

Πρὶν, *before*,—ἤ, *that*.

Πρὶν, *before*,—πρὶν, *that*.

Τότε, *then*,—ὅτε, *when*.

Τότε, *then*,—ὅταν, *when*.

Τότε, *then*,—ἐπειδὴν, *when*.

Τότε, *then*,—ἤνίκα, *when*.

Ὡς, *as*,—οὕτω, *so*.

Ὡς, *as*,—ὡσαύτως, *thus*.

Ὡσεὶ, *as*,—οὕτω, *so*.

† These have ἀν, expressed or understood, with the Optative; ὥς is also found with the Imperative.

*Οπου, *where*,—ἐνταῦθα, *there*.

*Οπου, *where*,—ἐνθα, *there*.

Οὕτως, *so*,—ὥς, *as*.

*Ὡςπερ, *as*,—οὕτω, *so*.

*Ὡςπερ, *as*,—καί, *so*.

*Ὡςπερ, *as*,—ὡσαύτως, *thus* ¹.

¹ Some of these may be inverted thus ;

ὅτε—τότε ; ὥς—οὕτως ; &c.

One of the Corresponding Particles is frequently omitted, as
 οὐδὲν ἐν τῷ βίῳ τάχιστα γηράσκει ὥς ἡ χάρις, Socrates.

PROSODY¹.

POSITION.

A Syllable, in which a short or doubtful Vowel precedes two consonants or a double letter, is long in every situation, as δεινὴ δὲ κλαγγή, αὐτὰρ ἐμὲ Ζεὺς, κατὰ φρένα, πατὴρ, τέκνον, Hom².

¹ The word *Prosody* is here used in its common application to the *quantity*, although προσωδία signifies the *accent*, of syllables.

Those parts of *Prosody*, which are common to both languages, are here in general omitted.

² The exceptions to this rule take place when the latter consonant is a liquid. In *Epic* poetry they occur in proper names only, which cannot be strictly subjected to the rules of any metre. In Homer we find indeed ἦε κρυφῆδόν, and εἴπησι πατὴρ, but in the latter case the more probable reading is εἴποι. We find also ὦλκα τῖμναι, but the ancient form is τέμναι.

In *Pastoral*, *Elegiac*, and *Epigrammatic* verse the syllable is more frequently short.

In *Dramatic* poetry the following rules may be observed:

A short vowel before a *soft* or *aspirate* Mute followed by a Liquid, and before a *middle* Mute followed by ρ, remains short in Comedy. In Tragedy the syllable, if not final, is sometimes long.

A short vowel before a *middle* Mute followed by λ, μ, or ν, lengthens the syllable in all *Dramatic* poetry.

The reason of the difference between *Heroic* and *Dramatic* poetry

A short Vowel is sometimes made long before a

may be this. In the grave, majestic cadence of Heroic verse Spondees are frequent; but the Iambics and Tribrachs of the language of the Stage require short syllables. Hence the doubtful vowel in *φάτω*, *φθίνω*, *τίνω*, &c. is long in Homer, and short in Iambic metre. It is remarkable that the short syllable prevails, in proportion as the style approaches to that of conversation. This difference will be traced in the progress from Homer to Aristophanes.

When the syllable is lengthened before two consonants, the vowel in pronunciation assumes one of them, as *δὲκ-λαγγή*, *ἐμῆσ-Δεῦς*, *κατὰφ-ρένα*, *πατ-ρὸς*, *τέκ-νον*; or, according to some, both, as *πατρ-ὸς*, *τέκν-ον*. When the syllable remains short, the vowel concludes it, as *πατ-ρὸς*, *τέκ-νον*. So in Latin the first syllable in *Atlas* and *cycnus* is sometimes short, because it is pronounced *A-tlas*, *cy-cnus*.

When the vowel is followed by two consonants, the latter of which is not a liquid, or by two liquids, the syllable is long in every species of poetry. Hence if we fixed *δὲ Σκάμανδρον*, *παρὰ ῥαθυμῶ*, we must observe that *Κάμανδρον* was the ancient form, and that some MSS. have *παρ' ῥαθυμῶ*.

In Latin the short syllable is scarcely ever lengthened before a mute and a liquid. Virgil has indeed *terrasquē tractusque maris*, but this is a Grecism. On the same principle we sometimes find a short vowel lengthened at the end of a word, if the next word begin with *sc*, *sp*, *sq*, *st*; but it most frequently remains short, particularly if the foot end with the word. Virgil has lengthened the short syllable in one instance, *date telā: scandite muros*; and that at the end of a hemistich, where a pause takes place. He has left the syllable short in *Ponitē: spes*. Lucretius, though an imitator of the Greek cadences, never lengthens the syllable, but has it short in several instances: *mollitū strata: tenuitū sputa*, *cederē squamigeris*. Horace uses the same practice: *præmiū scribæ*, *malū stu'titia*, *mihī Stertinius*, *tornicē stantem*. He has it short even where the foot does

single consonant, particularly before a liquid, as *πολλᾶ λισσομένω*, Hom. *παρᾶ ῥηγμῖνι*, Hom.¹

A short Syllable is often made long when the next word begins with a digammated vowel, as *ὅς οἱ*, for *φοῖ*, Hom. *μέλανός οἶνοιο*, for *φοίνοιο*, Hom. *οὐδέ οὖς* for *φούς*, Hom.²

not end with the word : *velatumque stola, capē stylum, fastidire Strabonem*. It is the same in Ovid : *litera scripta, bellum stravit, olentia stagna*.—Many similar passages occur in Burman's edition, who has followed the readings preferred by Heinsius : but these are taken from older editions, which have followed Aldus, who in his Latin Grammar has adopted the canon, and consequently follows the authority, of Terentianus Maurus. But no editor of Ovid has found in any MS. an instance of a short vowel lengthened.—Propertius follows the example of Ovid : *venundata Scylla, jam bene spondebant, tu capē spinosi, brachia spectavi*; and even *consultique striges*. Statius has *hæc sacra stata*. Catullus has a few examples of a lengthened syllable : *nulla spes, modo scurra, nefaria scripta*. Tibullus has a single instance, *pro segete spicas*. It must be observed, that the practice is not common in Latin poets of placing a short vowel in that position.

¹ It is generally long before ρ, which with its aspirate appears to have been doubled in pronunciation, as *παρᾶ ῥρηγμῖνι*. This license is not confined to a liquid : *ἐπειδή, πρὶν ἐλθεῖν, ὁ ταῦθ' ὄρειν*, &c. Hom. Thus in Ennius, *Omnis cura viris, uter esset induperator*. In Lucilius, *Intereunt, labuntur, euntur omnia versum*.

² A short vowel appears sometimes to be made long by the force of the accent : thus Homer has made the penultima in *ἰλίου* long. In other instances, the same cause has shortened a long syllable, as *ἕως ἐγὼ περ*, Hom. where the last syllable in *ἕως* seems to be short on account of the elevation of voice on the first, although that elevation does not naturally lengthen the syllable.

When three short Syllables come together, it is necessary, for the sake of the measure in Heroic verse, that one should be made long, as *ἀθάνατος*, *Πριάμιδης*¹.

ONE VOWEL BEFORE ANOTHER.

A Vowel before another does not suffer elision, as in Latin, at the end of a word, unless 'an Apostrophe is substituted².

A long Vowel, or a Diphthong, is generally shortened at the end, and sometimes at the beginning, of a word, before a vowel, as *οἶκῳ ἐν*, Hom. *ποιῖτῃ*, Soph. *ἦ ζῶσιν εἰμὲς*, Theocr.³

CONTRACTION.

A contracted Syllable is always long, as *ὄφεις*, *ὄφιν*; *ιερός*, *ιρός*.

Two successive Vowels, forming two syllables, even in different words, frequently coalesce in poetry; thus *θεός* becomes a monosyllable, *χευσίω* a dissyllable, and

¹ This takes place even where the three syllables are in different words, as *δῖα μὲν*, Hom.

² The elision of Diphthongs takes place in verbs only.

³ Thus in Latin, *Nam si abest*, Lucr. *Valē inquit, an qui amant*, *Hylā omne*, *Insulaē Ionio*, *Peliō Ossam*, *Iliō alto*, *aut Athō aut Rhodope*, *servant tē amice*, Virg. *Si mē amas*, Hor.

The Greek Dramatic writers never admit in Iambic and Trochaic metres the *hiatus*, occasioned by a vowel or diphthong at the end of one word and at the beginning of the next,

in ἡ λάθεται, ἡ οὐκ ἐνόησεν, Hom. ἡ οὐκ are pronounced as one syllable.

COMPOSITION AND DERIVATION.

Words compounded and derived follow the quantity of their primitives, as ἄτιμος from τιμή, φύγῃ from ἔφυγον.

A, privative, is short, as ἄτιμος.

Αρι, ερι, βρι, δυς, ζα are short, as ζᾱθεις.

Penultima of Nouns and Adjectives increasing in the Genitive.

A is short, as σώματος. Except in Nouns in αν, αιος, as τιτάν, τιτᾱνος.

The Doric Genitive, as μουσᾱων for μουσᾱων.

Κερας, κερᾱτος¹; κρας, κερᾱτός; ψαρ, ψᾱρός; θῶρχῆ, θῶρᾱκος; ἱεραῆ, ἱερᾱκος; κόρδαῆ, κόρδακος; νεαῆ, νεᾱκος; ρᾱῆ, ρᾱγός; σύρφαῆ, σύρφακος; Φαίαῆ, Φαίᾱκος; φεναῆ, φενᾱκος, are long.

I is short, as ἔρις, ἔριδος. Except in Words of two terminations, as δελφῖν, δελφῖς, δελφῖνος.

Monosyllables, as θῖς, θῖνός; but Δῖς, Δῖός; θρεῖξ, τρεῖ-χός; σῖξ, σῖχός; τῖς, τῖνός, are short.

¹ Thus in Orpheus, Euripides, Anacreon and Oppian. Homer makes it short. This difference exists in many other words. The penult. of Comparatives in ιων is long in the Attic, short in the Ionic and Doric dialects. Homer makes α in καλός long; the Attic and Doric poets short; Callimachus and Theocritus have made it long and short in the same line. Thus Homer has Ἄρες, Ἄρες.

Nouns making *ιδος* or *ιδος*, as *κνημῖς*, *κνημίδος*; *ἄρνις*, *ἀρνῖος*.

Nouns in *ιξ*, *ιγος* or *ικος*, as *μάστιξ*, *μάστιγος*; *φοίνιξ*, *φοίνικος*.

Monosyllables in *ιψ*, *ιπος*, as *θρίψ*, *θρίπτος*.

τ is short, as *πῦρ*, *πῦρός*. Except in

Words of two terminations, as *φόρουν* and *φόρυς*.

Γρύψ, *γρυπός*; *γυψ*, *γυπός*; *βέβρυξ*, *βέβρυκος*; *κῆρυξ*, *κῆρυκος*, are common ¹.

Penultima of the Tenses of Verbs.

The quantity of all Tenses generally remains the same as in the Tense, from which they are formed; as from *κρίνω* are formed *ἐκρίνον*, *κρίνομαι*, *ἐκρίνομην*; from *κρίνω* are formed *κέκρικα*, *κέκριμαι*, *ἐκρίθην* ².

The *Perfect* follows the quantity of the First Future, as *φύω*, *φύσω*, *πέφυκα*.

¹ The doubtful Vowels before *σι* are long in the Dative Plural, when the Dative Singular is long by position, as *ἐλπίσι*, *τύψαι*.

No rules are given for the quantity of the penultima and antepenultima of general words, as that can be learnt by use alone.

² Verbs of the Fourth Conjugation, particularly those in *γω* and *ρω*, have the doubtful vowel before the liquid generally long in the Presents and Imperfects, and in the First Aorist Active and Middle; and short in the Futures and Second Aorists. Thus sometimes in the same verb in Latin the tenses formed from the Present are short, while those formed from the Perfect are long, as *mōveo*, *mōvebam*, *mōvebo*; *mōvi*, *mōveram*, *mōvero*.

Verbs in *πτω*, except *πίπτω*, *ρίπτω*, and those in *υπτω*, shorten the Penultima of the *Perfect*.

In the Attic reduplication the Penultima is short, as *ερίζω*, *ῥρικα*, *εῤῥικα*.

The *Perfect Middle* follows the quantity of the Second Aorist, as *ἔτῦπον*, *τέτῦπα*; except *βέβριθα*, *ἔβριγα*, *κέκῤῥαγα*, *κέκῤῥιγα*, *μέμῡκα*, *πέπῤῥαγα*, *πέπῤῥικα*, *τίτῤῥιγα*, &c.

The doubtful Vowels before *σι* are long, as *τετύφῃσι*, *δεικνῡσι*.

In the *First Aorist Participle*, *ασα* is long.

In the *Imperative* of Verbs in *μι*, *υ* is short in polysyllables, as *κέκλυθι*, but long in dissyllables, as *κλυθι*.

In the *First Future* *α*, *ι*, and *υ*, followed by *σω*, are short, as *θαυμάζω*, *θαυμάσω*; *νομίζω*, *νομίσω*; *κλύζω*, *κλύσω*.

But *αω* is long from Verbs in *αω* preceded by a Vowel, or in *ραω*, as *θιᾶω*, *θιᾶσω*; *δράω*, *δράσω*. *Ισω* and *υσω* are long from Verbs in *ω* pure, as *τίω*, *τίσω*; *ισχύω*, *ισχύσω*.

QUANTITY OF THE LAST SYLLABLE.

A Vowel at the end of a Word.

A, I, Y final are short. Except

A long.

Nouns in *δα*, *θα*, *ρα*, *εα*, *ια*¹, and polysyllables in *αια*, as *κεραία*; with *εὐλάκα*.

¹ *Δῖα*, *ἴα*, *μία*, *πότνια* are short.

² *Ἀγκυρα*, *ἄκανθα*, *γέφυρα*, *Κέρκυρα*, *ὄλυρα*, *σκολεπένδρα*, *σφῦρα*.

Duals of the First Declension, as *μούσα*.

Adjectives in *α* pure and *ρα* from masculines in *ος*, as *δικαία*, *ἡμετέρα*.

Nouns in *ια* from *ευω*, as *δουλεία* from *δουλεύω*.

Oxytons of the First Declension, as *χαρά*.

Accusatives in *α* from Nouns in *ευς*, in the Attic Dialect.

Vocatives from Proper Names in *ας*, as *Αινεία*, *Πάλλη*¹.

The Doric *α*², as *ἄππγα* for *ἡ πηγῇ*, *βορέα* for *βορέου*.

ι long.

The names of letters, as *ξί*; with *κρί*.

The Paragoge in Pronouns and Adverbs, as *οὔτοι*, *οὐτί*: except the Dative Plural, as *σοῖσι*.

The Attic *ι* for *α*, *ε*, or *ο*, as *ταυτί* for *ταῦτα*, *οἷ* for *οἶ*, *τουτί* for *τοῦτε*.

υ long.

The Imperfect and Second Aorist of Verbs in *υμι*, as *ἔφυν*.

The names of letters, as *μῦ*; with *γρύ*: *υ* is common.

τάναγρα; Compounds of *μετρῶ*, as *γεωμέτρα*; *ρα* preceded by a diphthong, as *πεῖρα*, except *αῦρα*, *λαύρα*, *πλεύρα*, *σαύρα*; are short.

¹ So in Latin, *Care nepos*, *Pallā*, Ovid.

² The Æolic *α* is short, as *νύμφᾱ φίλη*, Hom. Hence the Latin Nom. in *α* is short.

AN, IN, TN final are short. Except

A, long: Words circumflexed, as πᾶν.

Oxytons Masculine, as Τιτάν.

These Adverbs, ἄγαν, εὖαν, λίαν, πέραν.

The Accusative of the First Declension, whos

Nominative is long, as Αἰνεΐαν, φιλίαν.

I, long: Words of two terminations, as δελφῖν and δελφίς.

Ἡμῖν and ὑμῖν, when circumflexed; τῖν, Dor. for σοί. Πρὶν is common.

Nouns in ιν, ινος, as ῥηγμῖν.

Υ, long: Words of two terminations, as ῥέγκυν and φόγκυς.

Accusatives from υς long, as ὄφρυς; with γυν¹.

The Imperfect and Second Aorist of Verbs in

υμι, as εἰδείκνυν, ἔφυν.

AP, TP final are short. Except

Aρ long: Γὰρ and αὐτὰρ are sometimes long.

Τρ long: Πῦρ.

ΑΣ, ΙΣ, ΤΣ final are short. Except

ΑΣ long: Nominatives of Participles, as τύψας.

All Cases of the First Declension, as ταμίας, φι-
λίας, μούσας².

Plural Accusatives in ας from the long α in the Ac-
cusative Singular of Nouns in ες.

¹ When γυν is an Enclitic, as τοὶ γυν, it is short.

² The Doric Acc. is short, as γῦμφας.

Nouns in *ας, αυτος*; as *Αἶας*; with *τάλας*.

ις long: Words of two terminations, as *δελφῖς* and *δελφίν*.

Nouns in *ις* increasing long, as *πνημῖς, ὄρνις*; and *κῖς, κῑός*.

ις long: Words of two terminations, as *φόρκυν* and *φόρκυς*.

Monosyllables, as *μῦς*; with *κώμυς*.

Oxytons making the Genitive in *ος* pure, as *πληθὺς*¹: *ἰχθὺς* is common.

In Verbs in *υμι*, as *ἐδείκνυς*, &c.

FEET.

Each of the following Divisions consists of feet equal in time, as one long is equivalent to two short syllables. The two first contain the simple, the three last the compounded feet.

	I.		II.
Iambic,	υ -	Spondee,	- -
Trochee,	- υ	Dactyl,	- υ υ
Tribrach,	υ υ υ	Anapest,	υ υ -
		III.	
	Choriambic,		- υ υ -
	Antispastic,		υ - - υ
	Ionic à majore,		- - υ υ
	Ionic à minore,		υ υ - -

¹ They are sometimes short: *πληθὺς ἐπερχομένων*, Apoll. Rhod. I. 239.

IV.

Pæon I,	-
Pæon II,	. - . . .
Pæon III,	. . - . .
Pæon IV, -

V.

Epitrite I, -
Epitrite II,	- . . . -
Epitrite III,	- - . . -
Epitrite IV,	- - - . -

METRES.

A Metre, or Syzygy, consists properly of two feet, because in beating time the foot was raised once in two feet. But by Metre is generally understood a Verse, or, except in Dactylic Metre, a system of Verses.

Of Metres there are nine species :

- | | |
|----------------|--------------------|
| 1. Dactylic, | 6. Antispastic, |
| 2. Iambic, | 7. Ionic à majore, |
| 3. Trochaic, | 8. Ionic à minore, |
| 4. Anapestic, | 9. Pæonic. |
| 5. Choriambic, | |

These Metres take their names from the feet, of which they are principally composed. Besides the

¹ To these may be added the following, seldom used :

Pyrrhic,	. .	Procelsmatic,
Amphibrachys,	. - .	Bacchius,	. - .
Amphimacer, }	- . -	Antibacchius,	- - .
or Cretic, }		Molossus,	- - -

Every foot, except the *fourth* and *seventh*, admits a Dactyl of Proper Names.

A Pause takes place at the end of the *fourth foot*, or *second metre*, which properly ends with a word; except in words compounded of Prepositions, or of a Privative.

The Trochaic Tetrameter is easily reducible to the Iambic measure, if to an Iambic Trimeter a Cretic, or its equivalent, is prefixed ¹.

ANAPESTICS

admit Anapests, Dactyls and Spondees, and are commonly *Dimeters* of four, and sometimes *Monometers* of two, feet. Of the former the most strict is the *Dimeter Catalectic* ², called a *Paræmiac*, which closes the system.

Anapestics may contain an indefinite series of *Metres*, each of which ends in a *Paræmiac*. Any number of these constitutes a system, which may be considered as extended without any distinction of verses, or, in other words, may be scanned as one verse. It has ge-

¹ Thus the English Trochaic is more harmoniously resolved into the common measure. The two following lines,

*These delights if thou canst give,
Mirth, with thee I mean to live,*

are generally scanned thus,

— — — — —

But their harmony will be improved by the following division of the feet:

— — — — —

² If a syllable is wanting, the verse is called *Catalectic*; a complete verse is called *Acatalectic*.

nerally, for the sake of convenience, been divided into regular Dimeters, which of course can admit no licence in the final syllable, and which must always be terminated by a Parœmiac. But as in this mode of division it must often happen that a single metre remains before the final Parœmiac, that Metre is placed in a separate verse, and is termed a *base*, although it would be perhaps more properly called a *supplement*.

The only restraint in Anapestics is, that an Anapest must not follow a Dactyl, to prevent the concurrence of too many short syllables; that each Metre must end with a word; and that the third foot of the Parœmiac must be an Anapest.

Anapestic Dimeter Acatalectic.

1st Metre		2d Metre	
1	2	3	4
u -	u -	u -	u -
u -	u -	u -	u -
u -	u -	u -	u -

A Parœmiac, or Dimeter Catalectic.

1st Metre		2d Metre	
1	2	3	4
u -	u -	u -	-
u -	u -	u -	-
u -	u -	u -	-

Anapestic Base, or Monometer Acatalectic.

One Metre	
1	2
u -	u -
u -	u -
u -	u -

ACCENTS.

The *Acute* is used on the last syllable, the penultima, or the antepenultima.

¹ Accents were first marked by Aristophanes, a Grammarian of Byzantium, who lived upwards of 200 years before the Christian era. He probably first reduced them to a practical system, because some marks must have been necessary in teaching the language to foreigners, as they are used in teaching English.

For the proper modulation of speech, it is necessary that one syllable in every word should be distinguished by an elevation of the voice. On this syllable the accent is marked in the Greek language. This elevation does not lengthen the time of that syllable, so that *Accent* and *Quantity* are considered by the best critics as perfectly distinct, but by no means inconsistent with each other. That it is possible to observe both Accent and Quantity is proved by the practice of the modern Greeks, who may be supposed to have retained in some degree the pronunciation of their ancestors. Thus in *συνομένην* they lengthen the first and the last syllable, and elevate the tone of the penultima.

In our language the distinction between Accent and Quantity is obvious. The Accent falls on the antepenultima equally in the words *liberty* and *library*, yet in the former the tone only is elevated, in the latter the syllable is also lengthened. The same difference will appear in *baron* and *ducum*, in *level* and *lever*, in *Reading*, the name of the place, in which these observations are written, and the participle *reading*.

The Welsh language affords many strong examples of the difference between Accent and Quantity, as *diolch*, thanks.

It has been thought by many that the French have no Accent;

The *Grave* is used on the last syllable only, when that syllable is not the last of a sentence, or before an enclitic¹.

but in the natural articulation of words this is impossible. Their syllabic emphasis is indeed in general not strongly expressed; but a person conversant in their language will discover a distinctive elevation, particularly in public speaking. This is in many cases arbitrary: thus the word *cruel*, in expressing sorrow and affection, will, on the French stage, be pronounced *crúel*; in expressing indignation and horror, *cruél*.

On one of the three last syllables of a word the Accent naturally falls. Hence no ancient language, except the Etruscan, carried it farther back than the antepenultima. The modern Greeks sometimes remove it to the fourth syllable; and the Italians still farther. In English it is likewise carried to the præ-antepenultima, but in that case a second Accent appears to be laid on the alternate syllable, as *détérminátion*, *unprófitable*. In poetry the metre will confirm this remark.

That variation existed in the different States of Greece, which is now observed in the different parts of Britain. The Æolians adopted a baryton pronunciation, throwing the accent back, saying *ἔγω* for *ἐγώ*, *θεός* for *θεός*. In this they were consistently followed by the Latin dialect. But some words in the latter language changed their accent: thus in the *Voc. Valeri*, the Accent was anciently on the antepenultima, and was afterwards advanced to the penultima. In English a contrary effect has been produced: thus *acceptable* is now *acceptable*, *corruptible*, *corruptible*, *advertisement*, *advertisement*, &c. In Welsh the Accent is never thrown farther back than the penultima, and is rarely placed on the last syllable. In Scotland the Accent is oxyton, in imitation of that of France, probably on account of the close connexion, which formerly subsisted between the two countries.

¹ The *Grave* is said to be the privation of the Acute, and to be understood on all syllables, on which that is not placed. The

The *Circumflex* is used on the last or the penultima¹.

The *Acute* and the *Grave* are put on long and short syllables; the *Circumflex* on syllables long by nature², and never on the penultima, unless the last syllable be short³.

Acute with the rising inflexion has been, by a musical term, called the *Arsis*, the *Grave* with the falling inflexion, the *Thesis*.

But where it is expressed on the last syllable, the *Grave* has the force of the *Acute*, marking an oxyton. Indeed no substantial reason is given for the use of both Accents. Perhaps it may be said that the *Grave* is used to show that the voice, after the elevation, must fall to meet the common, or what Aristotle calls the *middle*, tone of the next word; but that the *Acute* is preserved at the end of the sentence, where this change is unnecessary; that the *Interrogative* *ῥίς* always requires an elevation of voice; and that an *Enclitic*, becoming a part of the word, generally reduces the Accent to the rules of the *Acute*.

In French the *Grave* Accent,—when it is not used for distinction, as *à* to, from *a*, has, and *où*, where, from *ou*, or,—makes the syllable long and broad, and has the force of the *Circumflex*: the sound is the same in *près* and *prêt*, in *excès* and *forêt*.

¹ The *Circumflex* is said to raise and depress the tone on the same syllable, which must be long, and therefore consist of two short, thus *σῶμα* is equivalent to *σοῦμα*. But this double office of the same letter it is not easy to discriminate in speaking.

² A syllable *long by nature* is that, which contains a long vowel or a diphthong, as *σῶμα*, *σπουδαῖος*. Some few syllables with a doubtful vowel are circumflexed, as *μᾶλλον*, *πρᾶγμα*, *πρᾶος*, but they are contractions.

³ In Diphthongs, the Accents and Breathings are put on the last vowel, as *αὐτούς*.

No word has more than one Accent, unless an Enclitic follows.

Enclitics throw their Accent on the preceding word, as ἀνδρωπός ἐστι, σῶμά ἐστι ¹.

Ten words are without Accents, called *Atonics* : ὁ, ἡ, οἱ, αἱ, εἰ, εἰς, ἐν, ἐξ, (or ἐκ), οὐ (οὐκ or οὐχ), ὥς ².

RULES OF ACCENTS.

Monosyllables, if not contracted, are acuted, as ὁς, ποῦς, χεῖρ ³.

¹ So in Latin, *que, ne, ve*. Hence the Accent, which in *virum* is placed on the first syllable, is brought forward to the second in *virumque*.

We may carry the analogy of Enclitics to English. When we say, *Give me that book*, we pronounce *me* as a part of the word *give*. For *the boy is tall*, we say *the boy's tall*; thus *is* becomes a perfect Enclitic. This is frequent in French, *donnez le moi, je me lève, est-ce lui*; and particularly in *parle-je*, where the last syllable of *parle* must be accented before the Enclitic. In Italian and Spanish the Enclitic is joined, as *dammi, deme*, give me.

² These may be called *Proclitics*, as they incline the Accent on the following word. Thus in English the Article *the* is pronounced quickly, as if it made part of the following word. In poetry it coalesces with it, as *Above th' Aonian mount*. When these Atonics are at the end of the sentence, or following the word, to which they are naturally prefixed, they recover their Accent, as ἔχοντες σπέρμ' ἀνέβαν φλογὸς οὐ, Pind. κακᾶν ἐξ, Theocr. θεὸς ᾧς, Hom. When they precede an Enclitic, they are accented, as εἶμε.

³ The following appear to be excepted, αἶ, νῦν, οὖν, ὅς, δρῶς, μῦς, γραῦς, ναῦς, οὖς, πᾶς, παῖς, πῦρ; but many of them are

Monosyllables of the Third Declension accent the last syllable of the Genitives and Datives, but the penultima of other cases, as, S. *χείρ*, *χειρὸς*, *χείρῃ*, *χεῖρα*. D. *χεῖρε*, *χειροῖν*. P. *χεῖρες*, *χειρῶν*, *χερσὶ*, *χεῖρας* ¹.

Dissyllables, if the syllables are both long or both short, or if the first is short and the last long, acute the former, as *μούσης*, *λόγος*, *λόγου*.

If the first is long and the last short, they circumflex the former, as *μοῦσα* ².

Polysyllables, if the last syllable is short, acute the antepenultima, as *ἄνθρωπος*; if long, the penultima, as *ἀνθρώπου* ³.

probably contractions; thus *νῦν* from *νέυν*, *ὧν* from *ξον*, *πᾶς* from *πάας*, *πάνς* or *πάντς*, or *πάνυς*. Indeed the circumflex always leads to the suspicion of some contraction.

¹ Except Participles, and *τις* interrogative; with *δίδων*; *δμῶν*; *θῶν*; *κράτων*; *λάων*; *παίδων*; *πάντοι*, *πάντων*, *πᾶσι*; *Τρῶν*; *φώτων*; *ᾠτοῖν*, *ᾠτων*.

² *Εἴπερ*, *τοῖνυ*, *ᾤσε*, &c. are considered as two words, the latter of which is an Enclitic; they cannot therefore be circumflexed.

Nouns in *ξ*, increasing long, acute the penult. as *θώραξ*, *κέρυξ*, *φοῖνιξ*; if they increase short, they circumflex it, as *αὔλαξ*, *ὀμίλιξ*, *πίδαξ*.

³ From these rules are to be excepted *Oxytons*, as *θεός*, *κεφαλῇ*, *διδασκτικὸς*, which will be learnt by use.

In Latin polysyllables, the Accent depends on the penultima. If that is long, the Accent is placed upon it, as *amicus*; if short, upon the antepenultima, as *animus*. In Dissyllables the Accent is

Exceptions with the last syllable short :

1. Participles Perfect Passive, as τετυμμένος.
2. Verbals in εος and εον, as γραπτέας, γραπτέον.
3. The increasing Cases of Oxytons, as λαμπάς, λαμπάδος; τυπείς, τυπέντος.
4. Many derivatives, as παιδίον, ἐναντίος, οὐρανόθεν.
5. Compounds of βάλλω, πολέω, χέω, if not with a Preposition, as ἐκηβόλος.
6. Compounds of τίκτω, κτείνω, τρέφω with a Noun, if they have an *Active* signification, as πρωτοτόκος, *she who produces her first child*; ξιφοκτόνος, *he who kills with a sword*; μητροκτόνος, *a matricide*; λαοτρόφος, *he who feeds the people*. If they have a *Passive* signification, they follow the general rule, as πρωτότοκος, *the first-born child*; ξιφόκτονος, *he who is killed with a sword*; μητρόκ-

on the first syllable. Hence may be deduced another proof of the difference between Accent and Quantity. In Latin, the Accent falls on the first syllable of *ánimus*, and of *tíbi*, but that syllable is not lengthened in pronunciation. The Accent falls on the first syllable in *cármina*; but if an Enclitic follows, as *carmináque*, the Accent, which is inadmissible on the præ-antepenultima, must be laid on a syllable, which cannot be pronounced long.

In reading Greek the general practice of this country follows the Latin rules of Accent. In words of two, and of three short syllables, the difference of the French and English pronunciation is striking. The former makes Iambics and Anapests, the latter Trochees and Dactyls: the French say *fugís, fugímús*; the English *fúgis, fúgimus*. In many instances both are equally faulty: thus we shorten the long *is* in *fávīs*, the plural of *favus*; they lengthen the short *is* in *órīs*, the Genitive of *os*.

τονος, he who is killed by his mother ; λαότροφος, he who is fed by the people ¹.

¹ The difference of Accentuation serves also to mark the difference of signification, and has on some occasions given precision to the language, and even determined the ambiguous meaning of a law. Of this distinction a few instances may be given :

ἄγων, leading ;	ἀγών, a contest.
ἀληθες, truly ;	ἀληθές, true.
ἄλλα, other things ;	ἀλλὰ, but.
ἄπλοος, unnavigable ;	ἄπλός, simple.
βίος, life ;	βιός, a bow.
δίδομεν, we give ;	διδόμεν, to give.
δόκος, opinion ;	δοκός, a beam.
εἶσι, he goes ;	εἰσι, they are.
ἐνι, he is in ;	ἐνί, in.
ἐχθρα, enmity ;	ἐχθρά, hostile things.
ζῶον, an animal ;	ζῶον, living.
θεά, a sight ;	θεά, a goddess.
θεῶν, running ;	θεῶν, of gods.
ἴον, a violet ;	ἴδν, going.
κάλως, a cable ;	καλῶς, well.
λάος, a stone ;	λαός, the people.
λευκή, a poplar ;	λευκή, white.
μόνη, alone ;	μονή, a mansion.
μύριοι, ten thousand ;	μυριοί, innumerable.
νέος, new ;	νεδς, a field.
νόμος, a law ;	νομός, a pasture.
ὅμως, yet ;	ὁμῶς, together.
οὐκουν, no ;	οὐκοῦν, therefore.
πείθω, I advise ;	πειθῶ, persuasion.
πόνηρος, laborious ;	πονηρός, wicked.
τρόχος, a course ;	τροχός, a wheel.
ῶμος, a shoulder ;	ὠμός, cruel.

The list might easily be extended, particularly in marking the

7. Compounds of Perfects Middle with Nouns and Adjectives, as ἀγρολόγος, οἰκονόμος, παμφάγος.

8. Many other Compounds retain the Accent, which they had in their simple state, as αὐτόφι, ἀπόδος, ἐπίσχεις, εὐρανόθεν ¹.

difference between a *proper* and a *common* name, as Ξάνθος, a river; ξανθός, yellow; Ἄργος, a man, or a city; ἄργος, white, &c.

In English the same difference may be observed, thus *conduct*, *próduce*, nouns; *condúct*, *prodúce*, verbs. *Jōb*, the name of a man; *jób*, a common name, &c.

¹ These exceptions have given occasion to some persons to inveigh against the use of Accents, as vague and arbitrary; and to more to neglect them entirely. An attempt to reduce these apparent inconsistencies to a system may tend to rescue this branch of Greek Grammar from that objection.

The most general cause of these exceptions is *abbreviation*. Thus the original form τυπτέμεναι, on which the Accent is placed regularly, was shortened into τυπτέμεν and τυπτέναι, which retain the Accent on the same syllable. From τετυφέμεναι was formed τετυφέναι, from τετυφάδαι τετύφθαι, from τυπέμεναι τυπέναι, from τετυφάμενος τετυμμένος.

Verbals in εον were formed from δέον; thus γραπτέον was originally γράπτειν δέον, *necessary to write*, whence probably was derived the Latin *scribendum*. Ναυτίλος may naturally be formed from ναυτίκελος for ναύτη ἱελος. Παιδίον is abbreviated from παιδάριον, or from παιδίδιον, which is formed from παῖς as αἰγίδιον is from αἶξ. Thus νεανίσκος and παιδίσκος are probably formed from νεανία and παιδί, with εἶστω.

It is natural that the cases of a Noun or Participle, and the persons of a Tense, should retain the Accent through every inflexion; thus from λαμπάς, λαμπάδος, &c. from τυπείς, τυπέντος, &c. and from τυπῶ, τυποῦμεν, τυποῦμαι, &c. So φιλέον, the neuter of φιλέω; so also παρδένος, from the original word παρδήν.

Exceptions with the last Syllable long.

The Attic mode of keeping the Accent on the antepenultima in *Μενέλεως* for *Μενέλαος*, *λέξεως* for *λέξεος*; or the Ionic Genitive, as *Πηληϊάδεω*; or the Compounds of *γέλως*, as *φιλόγελως*, can scarcely be called exceptions, as the two last syllables were in pronunciation contracted into one.

Αι and *οι* final are considered as short in Accentuation, as *μοῦσαι*, *ἄνθρωποι* ¹. Except Optatives, as *ποιήσαι*, *τεύφει*; Infinitives of the Perfect in all Voices, of the First Aorist Active, of the Second Aorist Middle, and of the Present of Verbs in *μι*, as *τετυφέναι*, *τετύφθαι*, *τετυπέναι*; *ταράξαι*; *τυπίσθαι*; *ιγάναι* ².

The Compounds likewise cannot be said to form an exception, as the primitive words are not affected by the junction. On this principle many apparent anomalies may be explained; thus *ὀλίγος* is from *λίγος*, of which *λίγα* is still extant; and *αἰπόλος* from *αἰγοπόλος*.

This is a faint outline of the system; but an acute observer of the etymology and origin of the language will easily solve the difficulties of Accentuation on similar principles.

¹ The Diphthongs *αι* and *οι* are considered as short, for they were generally pronounced at the end of words like *ι*. This pronunciation seems, in some instances, to have affected their quantity, as *ἰκωμαῖ φίλην*, Hom. *ἦβης τε καὶ γήραος*, Hes. *ὕμῃν μὲν θεοῖ δόϊεν*, Hom. &c. But the best critics have suspected the genuineness of the readings, and proposed emendations. In the last passage, *θεοὶ* may be read as a monosyllable.

² *Οἴκοι* cannot be thought an exception, as it is put for *οἴκω*, of which it is the ancient form.

The Genitive Plural of the First Declension circumflexes the last Syllable, as *μουσῶν*; except Adjectives of the First Declension, whose Masculine is of the Second, as *ἅγιος, ἁγίων, ἁγία, ἁγίων*: with *ἐτησίων, χλούνων, and χήρων*.

Oxytons of the First and Second Declension circumflex the Genitives and Datives, and acute the other Cases; as S. *τιμῇ, τιμῆς, τιμῇ, τιμῇ, τιμῇ*. D. *τιμᾷ, τιμαῖν*. P. *τιμαί, τιμῶν, τιμαῖς, τιμᾶς, τιμαί*¹.

Vocatives Singular in *ευ* and *οι* are circumflexed, as *βασιλεῦ, αἰδοῖ*.

The *Imperatives* *ἐλθῖ, εἰπῖ, εὐρῖ, ἰδῖ* and *λαβῖ*, are accented on the last, to be distinguished from the Second Aorist Indicative.

The *Prepositions* placed after their Case throw back their Accent, as *θεοῦ ἄπο*. Except *ἀνά* and *διὰ*, to distinguish them from *ἄνα*, the Vocative of *ἄναξ*; and from *Δία*, the Accusative of *Δεῦς* or *Δίς*.

Contractions are circumflexed, if the former syllable to be contracted is acuted, as *νόος, νοῦς; φιλέομεν, φιλοῦμεν*: otherwise they retain the acute, as *φίλεε, φίλει; ἐγᾶώς, ἐγῶς*².

ENCLITICS.

Article, *του, τευ, τω*, for the Indefinite *τινός, τινί*.

¹ *Μήτηρ* and *θυγάτηρ*, when not syncopated, accent the penult. in every case, except the Vocative; a case, which from its nature frequently throws back the Accent, as *ἄνερ, πᾶτερ, σῶτερ*.

² Some words are excepted: the names of metals, as *ἀργύρεος ἀργυροῦς*; with *ἀδελφίδεος ἀδελφιδοῦς, λίνεος λινούς, πορφύρεος πορφυροῦς, φοινίκεος φοινικοῦς*.

Pronouns, μου, μεν, μοι, με; σου, σεο, σευ, σοι, τοι, σε;
 ού, οί, έ, μιν, σφε, σφιν; σφωε, σφισι, σφεας; τις, τι,
 indefinite, throughout.

Verbs, είμι and φημι in the Present Indicative, except
 εις.

Adverbs, πη, που, πω, πως, ποθεν, ποθε, ποτε, except when
 used interrogatively.

Conjunctions, γε, τε, κε, κεν, θην, νυ, νυν, περ, ρα, τοι.

Enclitics throw their Accent on the last syllable of
 the preceding word, if that word is acuted on the an-
 tepenultima, or circumflexed on the penultima, as
 ηκουσά τινός, ηλθέ μοι.

They preserve their Accent in the beginning of a
 clause, when they are emphatical, or followed by an-
 other Enclitic.

The Pronouns preserve their Accents after Preposi-
 tions, and after ενεκα or η, as δια σέ.

Enclitic Monosyllables lose their Accent after a word
 accented on the penultima, as λόγος μου; but Dissyl-
 lables retain it, as λόγος εσί.

Enclitics lose their Accent after words circumflexed
 on the last syllable, as αγαπῶς με; and after Oxytons,
 which then take the Acute Accent, as ανήρ τις.

Ες

accents its first syllable, if it begins a sentence, or fol-
 lows ἀλλ', ει, καί, ούκ, ώς, or τουτ', as ούκ εσι.

It loses its Accent, if it follows an Oxyton, or a word
 circumflexed on the last syllable, as καλός εσι, Ερμῆς εσι.

It preserves its Accent, if it follows a baryton Spondee,
 Iambic, Trochee, or Pyrrhic, as ηρας, γέλως, μάντις, λό-
 γος εσί.

DIALECTS.

The Pelasgi, a wandering people of Asia, are said to have been the original inhabitants of Greece. Their language was improved by Cadmus, who increased the number of letters, and introduced the Phœnician characters. When the descendants of Hellen, who spread their incursions from Thessaly, had made themselves masters of the country, their language, which differed from the Pelasgic chiefly in its inflexions, became the common language of Greece, under the name of Hellenic.

It is probable that the only difference, which existed at first, was between the inhabitants of the sea-coast and those of the inland part of the country. The former, inhabiting Attica, and Hellas or Achaia, then called Ionia, spoke what is called the Old Attic and the Ionic, originally the same language.

The people of the interior parts of Greece used a rough and broad language, known by the name of the Old Doric. The Æolians, a branch of the original people, who settled in Bœotia and Peloponnesus, spoke a Dialect very similar to the Doric, although distinguished from it by the generality of Gram-marians.

In the progress of commerce and of civilization, these Dialects were softened and improved. The Doric was

mellowed into that beautiful language used by Theocritus. The Ionians made incursions into Asia Minor, and settled on a part of the coast, which received from them the name of Ionia. These, by an intercourse with their Asiatic neighbours and with their Athenian countrymen, softened their language into that harmonious sweetness and sonorous grandeur, which we admire in Herodotus. The Attic, having passed, like the other Dialects, thro' many gradations, one of which was marked by the name of the *Middle*, was refined into what was called the *New Attic*, and became so polished and elegant, that it was adopted by men of letters and fashion in every part of Greece.

Thus the *Attic*, *Ionic*, *Doric* and *Æolic* are the four principal Dialects of ancient Greece; but the separate interests and pursuits of different independent States produced a greater variety; and it is probable that every State had some distinguishing peculiarities¹. In one colony of Asia Minor, four different species of the Ionic Dialect were early observed².

¹ The difference was not confined to letters and syllables, it extended to words. Thus, according to Aristotle, a *village* in the Doric Dialect was *κῶμη*, in the Attic, *δήμος*. To *do* or *act* in the former was *δρᾶν*, in the latter, *πράττειν*.

While the manner of speaking of other Provinces was plain and unpolished, that of Athens was studious of delicacy and fearful of offence. Instead of a flat denial, it used such expressions as *καλῶς ἔχει*, *κάλλιστα*, *ἐπαίνω*, *εὐτυχοῖς*, *εὖ πράττε*, *ζηλῶ σε*, *ὄναιο*.

² Writers in the *Old Attic*, THUCYDIDES, the TRAGIC POETS.

Another important Dialect of the Greek was the Latin language. Some Arcadians, driven from their country by the incursions of the Hellenes, emigrated into Latium, where they introduced the original Pelasgic language and characters. Hence the similarity of the Latin and the Æolic dialects. The distance, and the separate government of Latium, together with a mixture of the ancient Etruscan, and afterwards of the Northern or Gothic, produced that variety, which formed at length a distinct language, but never forsook the analogy of its original Æolic form.

Middle Attic, ARISTOPHANES, LYSIAS, PLATO. *New Attic*, ÆSCHINES, DEMOSTHENES, ISOCRATES, MENANDER, XENOPHON.

Old Doric, EPICARMUS, SOPHRON, and the writers of the original Songs to Bacchus, which were succeeded by the more polished Chorusses in Tragedy. *New Doric*, BION, CALLIMACHUS, MOSCHUS, PINDAR, THEOCRITUS.

Ionic, ANACREON, ARRIAN, HERODOTUS, HIPPOCRATES, PYTHAGORAS.

Æolic, ALCÆUS, SAPPHO.

This list is far from complete; but the deficiency will be supplied by the experience of the reader.

It is to be lamented that transcribers often took the liberty of changing the Dialect of an ancient author into common Hellenism. Subsequent Critics have indeed endeavoured to restore the original dietion; but in this attempt they could consult only general analogy; they could not succeed in displaying with accuracy all those instances of nice discrimination, which must have thrown a great light on the proper application of the Dialects.

GENERAL PROPERTIES OF THE DIALECTS.

THE ATTIC¹

loves contractions, as φιλῶ for φιλέω, ἦδεν for εἶδεν.

Its favorite letter is ω, which it uses for ο.

¹ A marked difference exists between the *Old* and the *New* Attic. The former used short and simple forms, the latter softened, and in some cases lengthened the word. The former used the short words δεῖν, αἰεῖν, θέρεσθαι, νεῖν, κνεῖν : for these the latter substituted δεσμεύειν, ἀλγήθειν, θερμαίνεσθαι, γήθειν, κνήθειν. The Old neglected ι, which the New added or subscribed; the former wrote κάω, κλάω, λῶσος, πρῶμος; the latter καίω, κλαίω, λῶϊσος, πρῶϊμος.

Other changes marked the distinction. The New Attic in some cases avoided the sound of σ; hence it substituted ἀρρῆν, θάρρος, μυρρίνη, θάλαττα, πράττω, φυλάττω to the ἄρσην, θάρσος, μυρσίνη, θάλασσα, πράσσω, φυλάσσω of the Old Attic.

In the Future of Verbs the Old used the plain form, ἀλᾷ, καλῶ, ὀλῶ, ἀναβιβύμαι; the New Attic inserted σ, and made them ἀλέσω, καλέσω, ὀλέσω, ἀναβιβάσομαι. After the adoption of this new Future, which became the general form in the common Dialect of Greece, the Attics still preserved the original, which they distinguished by the name of the Second Future.

It may be questioned whether the κ and χ, the π and φ were not added to the Perfect, which was originally formed in the Old Attic and Ionic by the change of ω into α, as we find traces in ἔσταα, μέμαα, and in the Aorists ἔσσεα, ἔχεα, ἤλευα. It is indeed probable that in the simplest forms of the language those tenses were similar; the principle of variety and of precision introduced those changes and additions, which adorned the luxuriant language of ancient Greece. That of modern Greece has returned to the original simplicity; it has only one Past Tense; as γράφω, ἔγραψα; πλέκω, ἔπλεξα; γινώριζω, ἐγνώρισα; ψάλλω, ἔψαλα.

Even the Accentuation underwent some change. The Old Attic wrote ὁμοῖος, τροπαῖον; the New, ὁμοῖος, τροπαῖον.

It changes long into short, and short into long syllables, as λεῶς for λαός.

In *Nouns*, it changes ο, οι and ου of the Second Declension into ω; as N. V. λεῶς, G. λεῶ, D. λεῶ, A. λεῶν, &c.

It makes the Vocative like the Nominative, as ἥλιος, ὦ πάντ' ἐφορᾷς, Hom.

In five Nouns ν is dropt in the Accusative, ἄθως, Ἀπολλών, ἔως, Κέως, λαγῶς, Acc. ἄθω, &c. ¹.

It changes the Gen. εος into εως, as βασιλείως for βασιλέος ².

In *Verbs*, it changes the Augment ε into η, as ἤμελλον for ἔμελλον.

¹ So in Latin, *Aut Atho, aut Rhodopen*, Virg.

² This Genitive exemplifies the difference of the Dialects. The *Common Dialect* is βασιλέος, the *Attic* βασιλέως, the *Ionic* βασιλῆος, the *Doric* and *Æolic* βασιλευς.

It is probable that the Nom. υς was originally fς, which was declined into εφος, εfi, εφα, &c.

The Digamma will explain the principle of many formations. Thus Πηληιάδαο, in the *Æolic* form, was Πηλεφιάδαφο: hence α in the penultima is lengthened; hence too ε is changed into the *Ionic* η. The Genitive of Nouns in ος was probably οφε, which was shortened into οf: the *Ionians* changed the Digamma into ι, one of their favorite vowels, and made the termination οιο. But the Digamma was by the greater part of Greece changed into υ, in the formation of Cases. Thus the Gen. of σὺ and of δ was σέφο and ἔφο, abbreviated into σέf and ἔf, afterwards changed into σεῦ and εῦ, or σοῦ and εῦ, but by the *Ionians* into σεῖο and εῖο.

It changes *ει* into *η*, as ἤδ^{ειν} for εἶδ^{ειν}, and *ευ* into *ηυ*, as ηὗξάμην for εὗξάμην.

It adds a syllable to the Temporal Augment, as ὀράω, ὥραον for ὠραον; εἰκω, ἔοικα for οἶκα.

It adds *θα* to the Second Person in *σ*, as ἦσθα for ἦς, ῥῖθασθα, by syncope οἶσθα, for οἶδας.

It changes *λε* and *με* of the Perfect into *ει*, as εἶληφα for λέληφα, εἶμαρμαι for μέμαρμαι.

It drops the Reduplication in Verbs beginning with two Consonants, as ἐβλάσθηκα for βεβλάσθηκα.

It repeats the two first letters of the Present before the Augment of Verbs beginning with *α*, *ε*, *ο*; as ὀλέω, ὠλεκα, ὀλώλεκα.

It forms the First Future and Perfect of Verbs in *ω*, as from *εω*; thus θέλω, θελήσω, τεθέληκα, as if from θελέω,

It drops *σ* in the First Future, as νομίω circumflexed for νομίσω.

It changes *ε* in the penultima of the Perfect Active into *ο*, as ἔγροφα from γρέφω.

It changes *εωσαν* and *ατωσαν* in the 3d Person Plural Imperative into *οντων* and *αντων*, as τυπτόντων for τυπτέωσαν; τυψάντων for τυψάτωσαν; and σθωσαν into σθων, as τυπτέσθων for τυπτέσθωσαν.

It changes *μι* in the Optative into *ην*, as φιλοίην for φιλοῖμι.

It changes *μ* before *μι* in the Perfect Passive of the 4th Conjugation into *σ*, as πέφασμαι for πέφαμμαι.

The IONIC

loves a concourse of Vowels, as *ἡλίοιο* for *ἡλίου*, *ἐωϋτέω* for *ἐαυτοῦ*, *σεληναίη* for *σελήνη*.

Its favorite letter is *η*, which it uses for *α* and *ε*.

It puts soft for aspirate, and aspirate for soft Mutes, as *ἐνθαῦτα* for *ἐνταῦθα*, *κιδῶν* for *χιτών*.

It prefixes and inserts *ε*, as *ἔων* for *ᾧν*, *ποιητέων* for *ποιητῶν*.

It inserts *ι*, as *ρεία* for *ρέα*; and adds instead of subscribing it, as *Θρηῆκες* for *Θραῖκες*, *ρηίδιος* for *ράδιος*.

In *Nouns* of the First Declension, it changes the Genitive *ου* into *εο* or *εω*, as *ἐμέο* for *ἐμοῦ*, *ποιητέω* for *ποιητοῦ*.

It changes the Dative Plural into *ης* and *ησι*, as *δεινῆς κεφαλῇσι*, Hes. for *δειναῖς κεφαλαῖς*.

In the Second it changes the Genitive *ου* into *οιο*, as *πολέμοιο κακοῖο*, Hom. for *πολέμου κακοῦ*; and adds *ι* to the Dative Plural, as *τοῖσι ἔργοισι*, Her. for *τοῖς ἔργοις*, neglecting *ν* before a vowel in prose.

In the Third it changes *ε* into *η*, as *βασιλῆος* for *βασιλέος*.

It changes the Accusative of Contracts in *ω* and *ως* into *ουν*, as *αἰδοῦν* for *αἰδόα*.

In *Verbs*, it removes the Augment, as *βῆ* for *ἔβη*.

It prefixes an unusual Reduplication, as *κέκαμον* for *ἐκαμον*.

It terminates the Imperfect and Aorists in *σκον*, as *τύπτισκον*, *τύψασκον* for *ἔτυπτον*, *ἔτυψα*.

It adds *σι* to the Third Person Subjunctive, as *τύπτῃσι* for *τύπτῃ*.

It changes *ειν*, *εις*, *εἰ* of the Pluperfect into *εα*, *εας*, *εἰς* &c. as *ἔτετύφεα*, *ας*, *δε*.

It forms the Third Person Plural of the Passive in *ᾶται* and *ᾶτο*, as *τυπτάται* for *τύπονται*, *ἐτιθέατο* for *ἐτίθεντο*, *ἴατο* for *ἤντο*.

It resumes in the Perfect the Consonant of the Active, as *τετύφαται* for *τετυμμένοι εἰσί*.

It changes *σ* into the Consonant of the Second Aorist, as *πεφράδαται* for *πεφρασμένοι εἰσί*.

THE DORIC

loves a broad pronunciation ; its favorite letter is *ω*, which it uses for *ι*, *η*, *ο*, *ω* and *ου*.

It changes *ζ* into *σδ*, as *ῥσδω* for *ῥζω*¹.

In *Nouns*, in the Second Declension it changes *ου* of the Genitive into *ω*, as *οὐρανῶ* for *οὐρανοῦ* ; and *ους* of the Accusative Plural into *ος* and *ως*, as *θεὸς* for *θεούς*, *ἀνθρώπως* for *ἀνθρώπους*.

In the Third Declension it changes *εος* of the Genitive into *ευς*, as *χείλευς* for *χείλεος*.

In *Verbs*, it forms the 2d and 3d Person Singular of the Present in *ες* and *ε*, as *τύπτες*, *τύπτε* for *τύπτεις*, *τύπτει*.

It changes *ομεν* of the 1st and *ουσι* of the 3d Person Plural into *ομες* and *οντι*, as *λέγομες*, *λέγοντι*² for *λέγομεν*, *λέγουσι*.

¹ Z is composed of *δς*, the Doric only reverses the order of those letters.

² See page 42.

It forms the Infinitive in *μεν* and *μεναι*, as *τυπτέμεν* and *τυπτέμεναι* for *τύπτειν* ¹.

It forms the Feminine of Participles in *οισα*, *ευσα* and *ωσα*, as *τύπτοισα*, *τύπτευσα* and *τύπτωσα* for *τύπτουσα*.

It forms the First Aorist Participle in *αῖς*, *αῖσα*, *αῖν*, as *τύψ-αῖς*, *αῖσα*, *αῖν* for *τύψ-ας*, *αῖσα*, *αῖν*.

In the Passive it forms the 1st Person Dual in *εσθα*, and Plural in *εσθα*, as *τυπτόμ-εσθον*, *εσθα* for *τυπτόμ-εθον*, *εθα*.

It changes *ου* of the 2d Person into *ευ*, as *τύπτει* for *τύπτου*.

In the Middle, it circumflexes the 1st Future, as *τυφοῦμαι* for *τύφομαι*.

It forms the 1st Person Sing. of the Future in *ευμαι*, and the 3d Plural in *ευνται*, as *τυφεῦμαι*, *τυφεύνται*.

The ÆOLIC

changes the Aspirate into the Soft breathing, as *ἡμέρα* for *ἡμέρα* ².

¹ It has been thought that *τυπτέμεναι* was the original form, which was shortened by Syncope into *τυπτέναι*, and by Apocope into *τυπτέμεν*: the next abbreviation was *τύπτεεν*, which was contracted into *τύπτειν*. The Doric shortened it still more, into *τύπτεν*.

² On the same principle, the Latin Dialect had originally no aspirate; hence *fama* from *φήμη*, *fuga* from *φύγη*, *cano* from *χαίνω*, *fallo* from *σφάλλω*, *vespa* from *σφήξ*. It used *ædus* for *hædus*, *ircus* for *hircus*. Afterwards the aspiration was imitated from the Greek; and, in consequence of the propensity to extremes natural to mankind, the Latins carried the use of Aspirates to a ridiculous excess, some pronouncing *præcones* for *præcones*, *chenturiones* for *cénturiones*, *chommoda* for *commoda*.

It draws back the Accent, as ἔγω for ἐγώ, φῆμι for φημί, σύνοιδα for συνοῖδα, ἄγαθος for ἀγαθός; and circumflexes acuted monosyllables, as Ζεῦς for Ζεύς.

It puts θα for θεν, as ὀπισθα for ὀπισθεν.

It resolves Diphthongs, as πᾶις for παῖς.

In *Nouns* of the 1st Declension it changes ου into αο, as αἶδαο for αἶδου.

It changes ων of the Genitive Plural into αων, and ας of the Accusative into αις, as μουσάων, μούσαις for μουσῶν, μούσας.

In the 2d Declension it drops the ι subscript in the Dative, as κόσμω for κόσμῳ.

In the 3d Declension it changes the Accusative of Contracts in ω and ως into ων, as αἰδῶν for αἰδέα; and the Genitive ους into ως.

It forms the 3d Person Plural of the Imperfect and Aorists of the Indicative and Optative in σαν, as ἐτύπτοσαν for ἔτυπτον¹.

It circumflexes the First Future, as τισῶ for τίσω.

It changes the Infinitive in αν and ουν into αις and οις, as γέλαϊς for γέλαν; χρυσοῖς for χρυσέυν.

It changes ειν of the Infinitive into ην, as τύπτην for τύπτειν.

In the Passive it changes μεθα into μεθε and μεθεν, as τυπτόμεθε and τυπτόμεθεν for τυπτόμεθα.

THE POETS

have several peculiarities of inflection.

They use all Dialects; but not indiscriminately, as

¹ This is properly in the *Bæotic* Dialect.

will be seen in the perusal of the best models in each species of Poetry. In general they adopt the most ancient forms, as remote from the common Dialect ¹.

They lengthen short syllables, either by doubling the Consonants, as ἔσσεται for ἔσεται, or by changing a short Vowel into a Diphthong, as εἰν for ἐν, μούνος for μόνος, εἰλήλουθμεν for ἐληλύθαμεν.

They add syllables, as εἴωθα for εἶθα, φῶς for φῶς.

They drop short Vowels in pronunciation, to diminish the number of syllables, as Ἀντίγνη for Ἀντιγόνη, Ἑρμόνη for Ἑρμιόνη, δμάω for δαμάω, ἔγεντο for ἐγένετο.

They drop syllables, as ἄλφι for ἄλφειτον, κρή for κρήμνον, λίπα for λίπαρον; δύνα for δύνασαι, &c.

In *Nouns*, they add φι to Feminines of the 1st Declension, as βιήφι for βίη, παρ' αὐτόφι for παρ' αὐταῖς.

In the 2d Declension, they change οιν in the Dual into οῖν, as λόγοιν for λόγοιν.

In the 3d Declension they form the Dative Plural by adding ι or σι to the Nominative Plural, as παῖς, παῖδες, παῖδεσι or παῖδεσσι.

In Neuters they change α into εσι or εσσι, as βήματα, βημάτεσσι.

They form several Verbs, of a peculiar termination, in θω, σγω, σθω, σκω, σπω, σχω, ξω, ειω, εινω, ηω, οιαω, ουω and ωω, as βεβρώθω, ἔξω, &c.

They have Particles peculiar to themselves, as ἄμαι, δῆθα, ἔκητι, ἦμος, νέρθε, ὕχα, κε, ῖα, &c.

¹ Thus they frequently omit the Augment, which was not used in the earliest Ionic and Attic forms.

DIALECTS OF THE PRONOUNS.

	Ἐγώ,			
	Ionic.	Doric.	Æolic.	Poetic.
S. N.	—→	ἐγών, ἐγώνη, ἐγώγα, ἐγώνγα	ἔγω, ἔγων, B. ἰώ, ἰωγα	᾿γω
G.	ἐμεῖο, ἐμέο, ἐμέοθεν	ἐμεῦ	B. ἐμοῖς	ἐμέθεν
D.	—	ἐμιν	ἔμοι, B. ἐμὺ	—
D. N. A.	—	ἄμῃ, ἄμμε	—	—
P. N.	ἡμέες	ἄμες, ἄμμες	—	ἄμμε, ἄμμες
G.	ἡμέων	ἁμῶν, ἁμέων	ἄμμων, ἁμμέων	ἡμείων
D.	—	ἁμιν, ἁμῖν	ἄμμι, ἄμμιν, ἁμμέσιν	᾿μιν
A.	ἡμέας	ἁμᾶς, ἁμῇ, ἄμμε	ἄμμες, ἁμμέας	ἡμεῖας

	Σὺ,			
S. N.	—	τὺ, τύνη, τύγα	τούνη	—
G.	σεῖο, σέο, σέοθεν	τεῦ	σεῦ, σέθεν	σείοθεν
D.	—	τοῖ, τίν, τέιν	τίνη	—
A.	—	τέ, τὺ	τίν, τσίν	—
D. N. A.	—	ὕμμε, ὕμῃ	—	—

Pl. like ἐγώ, substituting υ for α and γ.

Οἶ,

	Ionic.	Doric.	Æolic.	Poetic.
S. G.	εἶο, οἶο, εἰοῖο, ἔο, ἔοθεν	εῖ	ἔθεν, γέθεν	εἴοθεν
D.	_____	_____	_____	ἔοι
A.	_____	_____	μῖν, γιν ¹	ἔε
D. N. A.	σφέε	σφῶε, σφῶ	_____	_____
P. N.	σφέες	σφές	_____	σφεῖες
G.	σφέων	_____	_____	σφείων
D.	σφῖν, σφι	_____	ἄσφι	φῖν
A.	σφέας	σφέ, ψέ	σφές, ἄσφε	σφεῖας

Dialects of the Verb Εἰμί.

INDICATIVE, Present.

	Sing.	Dual.	Plur.
A. _____	ἔη	_____	_____
I. _____	ἔεις	_____	_____
D. εἰμί	_____	ἐντὶ	_____
Æ. ἤμι	_____	_____	_____
P. _____	ἔει, ἔσσι	_____	_____
			ἐμὲν, εἰμὲν ἐτὲ ἔασσι

¹ Μῖν and γιν are of all Genders and Numbers.In Celtic, *nyn*, our, your, their, is of all Genders and Numbers.

Imperfect.

	Sing.	Dual.	Plur.
A.	ἦ		
I.	ἔα, ἦα, ἔεις, ἔεις, — ἔην, εἶην, ἦες, ἔας, ἔον, ἦον, ἔησθα ἔσκειν		ἔατε
D.	ἦς		ἦμες
Æ.	ἦσθα	ἔσον	
P.	ἦν	ἔτον, ἔσην, ἦσαν	ἔσαν, ἔσαν, ἔσκειν

Pluperfect.

	Sing.	Dual.	Plur.
I.			ἔατο, εἶατο

Future.

A.	ἔσει		
I.	ἔσει, ἔσει		
D.	ἔσομαι ἔσῃ ἔσευμαι ἔσῃ	ἔσειται ἔσειται	ἔσονται
P.	ἔσομαι ἔσση	ἔσεται	

IMPERATIVE, Present.

	Sing.	Dual.	Plur.
A.			ἔστω
P.	ἔσσο		ἔστων

OPTATIVE, Present.

I.	ἔοιμι ἔοις ἔοι		εἴμεν εἴεν
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SUBJUNCTIVE, Present.

	Sing.	Dual.	Plur.
I. <i>ῥω, εῖω</i>	<i>ῥῃς, εῖῃς ῥῃ, εῖῃ,</i> <i>ῥσι, εῖσι,</i> <i>εῖσι</i>	— — — —	<i>ῥωμεν, εἶομεν,</i> — <i>ῥωσι,</i> <i>εἶωμεν</i> — <i>ῥῃσι</i> <i>ῶμεν</i> — —

INFINITIVE, Present.

I.	<i>ῥμεν, εἶμεν</i>
D.	<i>ῥμεναι, ῥμεν, ῥμες, εἶμες</i>
Æ.	<i>ῥμμεναι</i>
P.	<i>ῥμμεν</i>

Future.

P.	<i>ῥσσεσθαι</i>
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PARTICIPLE, Present.

I.	<i>ῥών</i>	<i>ῥόνσα</i>	<i>ῥόν</i>
D.	—	<i>εῦσα, ῥόνσα, ῥασσα</i>	—
Æ.	<i>εῖς</i>	<i>εῖσα, ῥασα</i>	<i>ῥν.</i>

Future.

P.	<i>ῥσσόμενος</i> ¹ .
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¹ This Verb will appear less irregular, if it is observed that it forms its tenses in every Dialect from *ῥω*, *ῥμι*, *ῥεμι* or *εῖμι*, and *ῥσεμι*. From *ῥω* are formed *ῥεις*, *ῥει*, contracted into *εῖς*, *εῖ*; and from its Future *ῥσω* is formed its Middle *ῥσσεμαι*. From *ῥμι* and *ῥσεμι* are formed *ῥτε*, *ῥσετε* or *ῥεσι*, &c. From *εῖμι* we have *εῖσι*, &c. Thus the tenses of the Verb *sum* are formed from *sum*, *fuō*, *forem*, *ῥω* and *εῖμι*.

Changes of Letters by the Dialects ¹.

A is put for

- E, D. *αῖα* for *αῖκε*. So in Latin *maneo* from *μένω*.
 H, Æ. *θάμα* for *θήμη*, *μάτηρ* for *μήτηρ*, *μᾶλον* for *μήλον*; hence the Latin *fama*, *mater*, *malum*.
 N, I. in the 3d Person Plural, *κείατο* for *κεῖντο*.
 O, D. *εἶκασι* for *εἵκοσι*; *aratrum* from *ἄροτρον*, *haud* from *οὐδ'*.
 T, L. *calix* from *κύλιξ*, *canis* from *κύνος*.
 Ω, D. *μουσαῖν* for *μουσῶν*.
 EI, D. *κλᾶδας* for *κλειδας*.
 OT, D. *Αινεία* for *Αινείου*.

It is added, *ἄσυχυς* for *σάχυς*, *ἀσπαίρω* for *σπαίρω*.

It is dropt, *mulgeo* from *ἀμέλγω*, *balneum* from *βαλανεῖον*, *palma* from *παλάμη*.

B ²

- Δ, Æ. *βέλεαρ* for *δέλεαρ*; *bis* from *δῖς*; *bellum* for *duellum*.
 Θ, L. *alibi* from *ἄλλοθι*, *uber* from *οὐθαρ*.
 M, Æ. *βύρμαξ* for *μύρμηξ*.
 Π, D. *βικρός* for *πικρός*; *ab* from *ἄπ'*, *sub* from *ὑπ'*, *burus* from *πυξός*, *comburo* from *πυρώω*.
 T, P. *κάββαλε* for *κάτβαλε*.
 Φ, D. *Βίλιππος* for *Φίλιππος*; *ambo* from *ἄμφω*, *balæna* from *φάλαγνα*, *nebula* from *νεφέλη*; *brother* from *frater*.
 V. *Βάρρων* from *Varro*; *ferbui* from *ferreo*.

¹ This is by no means a complete list of the Changes. The reader's attention will easily increase it.

It must however be noticed that these changes do not take place indiscriminately. Thus, if the Attics changed *σὺν* into *ξύν*, it must not be concluded that they changed *σὺ* into *ξυ*, *συκῇ* into *ξυκῇ*, &c. The authority of the best writers is the only sanction.

² The Mutes are commutable with those of the same organ; thus β with the other Labials π and φ, to which may be added μ and ψ. The modern Greeks use μπ for β.

It is added to μ in μεσημβρία for μεσημερία; *S. hombre* from *homo*; *F. chambre* from *camera*; *E. number* from *numerus*.

It is inserted for the Digamma in the Laconian Dialect, ὠβὲν for ὠβῶν or ὠόν.

Γ¹

B, D. γλέφαρον for βλέφαρον; *glans* from βάλανος.

K, L. gubernο from κυβερνώ, angulus from ἀγκύλον, *cygnus* from κύκνος; Γάϊος from Caius.

It is added, γνόφος for νέφος.

It is dropt, αἶα for γαῖα, ἰῶ for ἐγώ, hence the Italian io, I; *lac* from γάλα; *natus* for gnatus.

It is put for the Digamma, γέντο² for γέντο, γοῖνος for γοῖνος or οἶνος.

Δ²

Γ, D. δᾶ for γῆ; *dulcis* from γλυκύς.

Z, D. μαδός for μαζός³; *odor* from ὄζω.

Θ, L. Deus from Θεός, inde from ἔνθεν; *daughter* from θυγάτηρ, *door* from θύρα; *murder* for *murther*, *Bedlam* for *Bethlem*.

Σ, I. ὀδμή for ὁσμή; D. ἰδμεν⁴ for ἴσμεν, κεκαδμένοις for κεκασμένοις; *medius* from μέσος.

T, P. καδδύναμιν for κατ' δύναμιν; *mendax* from μέντωρ.

It is added, ὕδωρ from ὕω, ἀνδρὸς for ἀνρός; *medulla* from μυελός; *prodes* for proes, *redeo* for reeo, *med* for me.

It is dropt, ἰωκή for διωκή; *res* from ὀρόσος.

¹ Γ is commutable with the other *Palatale* κ and χ, to which may be added ξ.

² Δ is commutable with the other *Dentals* θ and τ, to which may be added ζ, λ and ν.

³ This was properly emitting σ, for ζ is composed of δς.

E

A, A. λεώς for λαός; *talentum* from τάλαντον; *exerceo* from *arceo*.

H, I. ἔσαν for ἦσαν, ξερὸς for ξηρός; *feræ* from φήρ.

I, L. *Musæ*¹ from Μοῦσαι; *mare* for *mari*, *sibe* for *sibi*.

O, D. σεῦ for σοῦ; *genu* from γόνυ, *pedes* from πόδες.

T, L. *pejero* from *juro*.

Ω, L. *stamen* from σήμων.

It is added, A. εώρακα for ὤρακα, ἐθέλω for θέλω; I. ἀδελφεὸς for ἀδελφός; Λατεῖνος from *Latinus*², Ἀντωνεῖνος from *Antoninus*; *lateo* from λάθω.

It is dropt, μου for ἐμοῦ; I. βάλε for ἔβαλε; A. ἦρως for ἥρως; *ruo* from ἐρύω, *libo* from λείβω; *maritus* for *mareitus*, *Vertumnus* for *Vertomenos*³.

Z

Γ, Æ. φύζα for φύγη.

Σ, In the Old Doric, ζμικρόν for σμικρόν⁴.

H

A, I. πρῆγμα for πράγμα, σοφίη for σοφία, ὄρῃν for ὄρᾶν⁵.

Ε, I. βασιλῆα for βασιλέα, ἤπειτα for ἔπειτα; P. τιθῆναι for τιθέναι.

Αι, B. παλῆος for παλαιός.

¹ Originally *Musai*.

² Originally *Lateinus*.

³ The Greek Passive form is found in many other words, thus *alumnus* for *alomenos*, *fortuna* for *fortunena*, *autumnus* for *automenos*.

⁴ This change may be traced in our Western Dialect.

⁵ The Attic adopts this Doric change in διψῆ, ζῆ, πεινῆ, χρῆται, and χρῆσθαι.

Ει, *D.* κῆνος for ἐκεῖνος.

Ευ, *L.* *Ulysses* from Ὀδυσσεύς.

It is added, *P.* ἤην for ἦν; *D.* ὅτι for ὅτι; *acies* from ἀκίς.

It is dropt, *A.* εἶμεν for εἴμεν; *Mars* from Ἄρης; *audibam* for *audiebam*.

Θ

Δ, *Æ.* ψῦδος for ψεύδος, Προμηθεύς from μῆδος.

Σ, *A.* θυμῆ for δυσμή¹; *I.* πεπειθᾶται for πεπεισμένοι εἰσὶ.

Τ, *I.* κιδῶν for χιτών.

It is added, *Æ.* πέπονθα for πέποννα; *D.* διχθα for δίχα.

It is dropt, *D.* ἐσλὸς for ἐσθλός; *minuo* from μινύθω.

I

Α, *A.* ταυτὶ for ταῦτα; *machina* from μηχανή, *simul* from ἅμα, *sine* from ἄνευ; *contingo* for *contango*.

Ε, *I.* πόλιος for πόλεος; *D.* σιὸς for θεός; *in* from ἐν, *plūco* from πλέκω, *legitis* from λέγετε, *animus* from ἄνεμος; *pup-pim* for *puppem*.

Η, anciently, ἡμέρα for ἡμέρα; *vestis* from ἐσθής.

Ν, *D.* ἐνδοῖ for ἔνδον.

Ο, *A.* δευρὶ for δεῦρο; *imber* from ὄμβρος, *legimus* from λέγομεν.

Τ, *D.* μοῖσα for μοῦσα; *dulcis* from γλυκύς; *optimus* for ὀπ-tumus.

Ου, *L.* *animi* from ἀνέμου².

¹ Perhaps this mode arose from an imperfect pronunciation, which in this case we should call *lipping*. Thus the θ was by the Dorics pronounced δ and ζ, as the English *th* is by foreigners, *dat* and *zat* for *that*.

² Probably from ἀνέμοιο, which was shortened into ἄνεμοι, and became the Genitive *animi*, in the same manner as the Nom. Plural is formed from ἄνεμοι.

It is added, *I.* εἶμεν for ἔμεν; τοῖσι for τοῖς; *P.* ξείνος for ξένος¹, παρα for παρά; *A.* ἐνι for ἐν; *mina* from μινᾶ; *Kaisareia* from *Cæsarea*; *peculii* from *peculi*².

It is dropt, *A.* ἐς for εἰς; *D.* λέγεν for λέγειν; *Medea* from Μηδεία, *dextera* from δεξιτέρα, *est* from ἐστὶ, *mel* from μέλι, *legunt* from λέγοντι; *inquam* for *inquami*, *sum* for *sumi*, *doctum* for *docitum*³.

K

Γ, L. *misceo* from μίσγω; *actum* for *agtum*, *lece* anciently for *lege*, *macistratus* for *magistratus*.

Π, I. κοῖος for ποῖος.

Σ, L. *cum* from σύν.

Τ, D. ὄκᾱ for ὄτε; *P.* κακκεφαλὴν for κατ' κεφαλὴν.

Χ, I. δέκομαι for δέχομαι; *lancea* from λόγχη⁴.

It is added, *specus* from σπέος.

It is dropt, ξῖαα for ἔξαα.

Λ

Γ, L. *sileo* from σιγᾶω.

¹ This is a most convenient letter for Poets, an advantage equalled only by the power of doubling the consonants. They use at pleasure ἐμείο for ἐμέο, εἵνεκα for ἔνεκα, εἴως for ἔως, εἶπω for ἔπω, θεῖω for θέω, κλείω for κλέω, &c.

² Till the end of the reign of Augustus, the Gen. of Nouns in *ius* and *ium* was in *i*, as *Corneli*, *consili*, *peculi*: the only difference then between the Genitive and the Vocative was in the Accent, the Gen. of *Valerius* was *Valéri*, the Voc. *Váléri*. Afterwards the *i* was doubled in the Genitive.

³ *C* was pronounced like *k*; hence *docitum* was easily abbreviated to *doktum* or *doctum*; thus *qudacter* for *audaciter*.

⁴ See page 176.

I, *F.* *fille* from *filia* ¹.

Δ, *L.* *Ulysses* from Ὀδυσσεύς, *lacryma* from δάκρυμα.

N, *A.* λίτρον for νίτρον, πλεῦμων for πνεύμων; *P.* ἀλλέγω for ἀναλέγω; *lymp̄ha* from νύμφη, *Palermo* from Πάνορμος.

P, *L.* *lilium* from λείριον; *intelligo* for *interlego*.

It is added, *relligio* for *religio*; *syllable* from *syllaba*.

It is dropt, εἴβω for λείβω; *pulex* from φύλλα.

M

B, *D.* τερέμινδος for τερέβινθος.

N, *L.* λαμβάνω for λανβάνω; *musam* from μουσαν, *Deum* from θεόν, *essem* from εἶην ².

Π, *Æ.* ματέω for πατέω; *sonnus* from ὕπνος.

It is added, ἔρεμβος for ἔρεβος, ὄμβριμος for ὄβριμος, τίμπλημι for τίπλημι, μόσχος for ὄσχος, μεχλὸς for ὄχλος; *Mars* from Ἄρης, *mous* from ὄρος.

It is dropt, ἰα for μία; *scipio* from σκίμπων, *imitor* from μιμοῦμαι; *circueo* for *circumeo*.

It is transposed, *forma* from μόρφη, *num* from μῶν.

N

I, *D.* αἰὲν for αἰεί.

Λ, *D.* ἦνθε for ἦλθε.

M, *L.* *ne* from μή; *quendam* for *quemdam*, *tanquam* for *tamquam*.

P, *L.* *plenus* from πλήρης, *donum* from δῶρον, *mons* from ὄρος, *pons* from πόρος.

Σ, *D.* ἐν for ἐς, ἐντὶ for ἐς-ί; *Æ.* τετύφων for τετυφώς; *houseen* anciently for *houses*.

T, *D.* καννεύσας for κατανεύσας; *pinus* from πίτυς.

¹ Hence the reason will appear why *l* is *mouillée* in *fille*, *famille*, and not in *mille*, *ville*.

² M was anciently put for ν before β, μ, π, φ, ὁ, as τὴμ πόλιν. Thus in Latin inscriptions, *in perpetuum*. On the same principle it is put for ν and τ in words compounded of ἀνά and κατὰ before β, μ, π, φ, as ἀμφαδόν, καμμίξας.

It is added, *D.* πίνω for πῖω; *Kάτων* for *Cato*; *pango* from πάγος, *magnus* from μέγας; *totiens* for *toties*; *lantern* from *laterna*.

It is dropt, *I.* μελίζω for μελίζωα; *Æ.* τυψαντω for the Attic τυψάντων, hence *L.* *amanto*; *draco* from δράκων, *Plato* from Πλάτων.

It was anciently preserved in Composition, *inrideo* for *irrideo*, *conludo* for *colludo*.

Ξ

Z, L. *rixor* from ἐρίζω.

K, D. ξοινός for κοινός.

Σ, A. ξὺν for σύν¹; *Ajax* from Αἴας, *pix* from πίσσα; *Ulyxes* for *Ulysses*.

It is added, *cornix* from κορώνη.

It was preserved in Composition, *exfociunt* for *effugiunt*².

Ο

A, D. τέττορα for τέσσαρες; πόλεμος from παλάμη, as *pugna* from *pugnus*; *domo* from δαμῶ.

Æ, A. λελογα for λέλεγα; *novus* from νέος, *oleum* from ἔλαιον; anciently *voster* for *vester*.

I, L. *olli* for *illi*.

T, L. ποx from νῦξ, *anchora* from ἄγκυρα; anciently *dederont* for *dederunt*, *servom* for *servum*, *colpa* for *culpa*.

Ω, I. ζή for ζωή; *Æ.* ὄρα for ὦρα.

It is added, *P.* φῶς for φῶς; *D.* δουγάτηρ for δουγάτηρ, εἰλήλυθα for εἰλήλυθα; Αὔγουσος from *Augustus*, σουδάριον from *sudarium*³; *opacus* from παχύς.

¹ The Doric puts ξ for σ in the Future of Verbs in ζω, σσω and ττω, as καδίξω for καδίσω.

² Ξ is formed of χς; the Æolian and Latin Dialects transpose the letters, σκένος for ξένος, *ascia* for ἀξίνη.

³ This derivation exhibits a curious mixture of both languages: ἔω, ὕδωρ, *sudor*, *sudarium*, σουδάριον.

It is dropt, *D.* *μύσα* for *μουσα*, whence *musa*; *οἶμαι* for *οἶομαι*; *hi* from *οἶ*, *dentes* from *ὀδοντες*, *nomen* from *ὄνομα*, *Zephyri* from *ζέφυροι*, *ab* from *ἀπὸ*, *fors* from *φόρος*, *gens* from *γένος*, *mens* from *μένος*, *mors* from *μόρος*.

Π

- B, L.* *scripsi* for *scripsi* ¹.
K, D. *πύαμος* for *κύαμος*; *lupus* from *λύκος*.
M, D. *ὄππατα* for *ὄμματα*.
T, D. *σπάδιον* for *σάδιον*; *Æ.* *πέμπε* for *πέντε*, *W.* *pymp*; *P.* *κάππεσον* for *κατάπεσον*; *pavo* from *τάως*.
Φ, I. *ἐπέξης* for *ἐφέξης*; *purpura* from *πορφύρα*.
Ψ, E. *pulex* from *ψύλλα*.
It is dropt, *latus* from *πλατύς*.
It is added, *lapis* from *λαῖας*; *sumpsi*, *sumptum* for *sumsi*, *sumtum*.

Ρ

- Δ, L.* *meridies* for *medidies*, *auris* from *audio*.
Λ, D. *φαῦρος* for *φαῦλος*; *φράγελλον* from *flagellum*.
N, L. *dirus* from *δεινός*, *legere* from *λέγειν*, or, in the Comparative, from *ων*; *F. rien* from *It. niente*, probably to avoid the recurrence of *n*, as *je n'ai nien*.
Σ, A. *ἄρρην* for *ἄρσην*; *D.* *κλέορ* for *κλέος*; *turris* from *τύρσις*, *celer* from *κέλης*, *cruor* from *κρύος*, *heri* from *χθῆσι*, *legero* from *λέξω*, i. e. *λέγσω* ².
T, P. *κάρ ρόν* for *κατ' ρόν*; *parricida* for *patricida*.

¹ This change probably arose from the supposition that *ψ* was always expressed by *ps*. But *λείψω* from *λείβω* is *λείβσω*, as from *λείπω* it is *λείπσω*. Thus *scripsi* as properly comes from *scribo*, as *repsi* from *repo*. See page 52.

² The Greek form is preserved in *fazo*, *adaxo*, and in *levasso*, &c.

It is added, *nurus* from *νυός*, *musarum* from *μούσαων*, *eram* from *ἔα*.

It is dropt, *D. αἰσχίων* for *αἰσχυρίων*, *ποτὶ* for *πρὸτι*; *lectus* from *λέκτρον*.

It is transposed, *D. καρδία* for *καρδία*; *rapax* from *ἄρπαξ*, *cerno* from *κρίνω*, *reπο* from *ἔρπω*, *tener* from *τέρην*.

Σ

Δ, *L. rosa* from *ρόδον*.

Ζ, *L. patrisso* from *πατριζω*.

Θ, *D. Ἀσάνα* for *Ἀθήνη*, *ὀρός* for *ὄρος*; *loves* for *loveth*.

Μ, *A. πέφασμαι* for *πέφαμμαι*.

Ν, *D. λέγομεν*, *L. legimus* from *λέγομεν*; *Æ. γελαῖς* for *γελαῖν* or *γελαῖν*.

Ξ, *A. τεθνήσκη* for *τεθνήξκη*; *sestus* for *sextus*, *visit* for *vixit*.

Ρ, *L. arbos* anciently for *arbor*, *quæsere* for *quærere*.

Τ, *L. ossa* from *ὄσα*.

Χ, *L. ensis* from *ἐγχος*.

It is added ¹, *Æ. σῦς* for *ῥς*, hence *L. sus*; *σμικρὸς* for *μικρὸς*, *κέλσω* for *κελῶ*, *πελόμεσθα* for *πελόμεθα*, *σήμερον* for *ἡμερον*; *super* from *ὑπέρ* ²; *Scarpanto* for *Carpantus* ³.

¹ In old inscriptions we find *conjunxs*, *vixxit*, *uxsor*, &c. But probably the engravers of inscriptions were not more correct in Italy than they are in England. In France their ignorance is still more glaring: the word *Hotel* is written *Autel*, *Ostel*, *Otel*, *Othel*, *Otelle*. *Eau* is written *Au* and *O*.

² The Aspirate is generally expressed in Latin by *s*: *ἄλῖς*, *satis*; *ἄλλομαι*, *salio*; *ἄλς*, *sal*; *ἔ*, *se*; *ἔδος*, *sedes*; *ἔξ*, *sex*; *ἑπτά*, *septem*; *ἔπω*, *sequor*; *ἔρπω*, *serpo*; *ἡμι*, *semi*; *ἵστημι*, *sisto*; *ὄλκος*, *sulcus*; *ὕδωρ*, *sudor*; *ὕλη* or *ὕλην*, *sylva*; *ὑπέρ*, *super*; *ὑπὸ*, *sub*; *ὕπνος*, *somnus*; *ῥς*, *sus*.

Sometimes the Soft assumes *s*: *ἄλσος*, *saltus*; *εἰ*, *st*; *εἰμι*, *sum*; *ἔνός*, *senex*; *ἔρω*, *sero*; *ἴκω*, *sica*; *οἰκεῖος*, *socius*.

³ *S* or *St* are frequently prefixed to the ancient names of

It is dropt, *A.* νομιῶ for νομίσω; *D.* φιν for σφιν, πᾶα for πᾶσα¹; *P.* ὅτις for ὅστις; *tego* from ἑγῶ, *fallo* from σφάλλω; *dixe* for dixisse.

T

Δ, *D.* θέμιτος for θέμιδος; *intus* from ἔνδον, *mutus* from μῦθος; *apud* for *apud*.

Θ, *I.* αὔτις for αὖτις; *lateo* from λάθω, *triumphus* from θρίαμβος.

Κ, *D.* τῆνος for ἐκεῖνος; *Lutetia* from Λευκετία.

Λ, *L.* satia from ἄλις.

Π, *D.* ἄττα for ἄττα; *studium* from σπουδή.

Σ, *A.* θάλαττα for θάλασσα; *D.* τὺ for σὺ, φατὶ for φησὶ, λέγοντι for λέγουσι, hence, dropping *i*, the Latin *legunt*; *quatio* for *quasso*.

It is added, *D.* τὸ for οἱ; *A.* πτόλις for πόλις; *plecto* from πλέκω, *terra* from ἔρα; *linteum* from linum; *rettulit* for *retulit*; *F.* aime-t-il for aime il, where *t* is restored from the original *amat*².

It is dropt, *D.* ἥγανον for τήγανον; *perna* from πτέρνα; *possum* for *potissimum*.

Grecian places by modern travellers, who took the Preposition and the Article as a part of the name. Hence from *εἰς τὴν Δίαν*, to *Dia*, they have formed *Standia*, from Lemnos *Stalimene*, from Cos *Stanco*, from Thebes *Stibes*, &c. Thus Constantinople is called by eminence *Stanboul*, from *εἰς τὴν πόλιν*; Troas *Eski-Stanboul*, i. e. the old city.

¹ The Cretan, Lacedemonian and Pamphylian dialects put the aspirate for σ, as πᾶᾷ for πᾶσα, μῶᾷ for μῦσα.

² These expedients to prevent the hiatus are natural to all languages. Various letters are interposed for this purpose. Thus *l* is used in *si Pon*. And in English the vulgar add *r* to a word ending in *a* before a vowel, as *idea-r-of* for *idea of*.

Υ

A, *Æ*. σίρκας for σάρκας; *Hecuba* from Ἑκάβη, *triumphus* from θρίαμβος; *further* for *farther*.

B, *L*. aufero for abfero.

E, *D*. ὁμηγηρῆς for ὁμηγερέης; *tuus* from τεός, *unus* from ἐνός, *ulcus* from ἕλκος, *scopulus* for σκόπελος; *faciundum* for *faciendum*.

I, *I*. βύβλος for βίβλος¹; *carnufex* for *carnifex*, *lubens* for *libens*.

O, *Æ*. ἐμεῦ for ἐμέο, θεῦς for θεός, hence the Greek termination *ος* became *us* in Latin; *purpura* from πορφύρα, *Ulysses* from Ὀδυσσεύς, *animus* from ἀνέμος, *legunt* from λέγοντι.

A, *D*. αὔμα for ἄλμη².

Ω, *L*. fur from φῶρ, ulna from ὠλένη.

It is added, *P*. μυῖνος for μόνος.

It is dropt, *P*. τρίπες for τρίπους; *volo* from βούλω, *parum* from παῦρον; *sæclum* for *sæculum*, *Hercle* for *Hercule*; *single* for *singulus*.

Φ

A, *L*. fleo from κλαίω.

B, *L*. fremo from βρέμω, *triumphus* from θρίαμβος.

Θ, *D*. φῆρ for θῆρ, hence *fera*; *foris* from θύρα.

Π, *A*. ἀσφάραγον for ἀσπάραγον³; *Bosphorus* from Βόσπρος,

¹ The modern Greeks pronounce υ like ι, i. e. like the French *i grec*, or *y*.

² This change has been adopted in the French language, thus *autre* from *alter*, *chaud* from *calidus*, *haut* from *altus*; *au* from *à le*. It is remarkable that *le pays d'Auge* in Normandy is similar in its produce to *Algidus* in Italy.

³ The Attics generally change π into φ, and κ into χ, after σ, as σφάγγος for σπέγγος, σχελίδες for σκελίδες.

trophæum from τροπαῖον; *fire* from πῦρ, *father* from πατήρ; *for* from pro.

X, *L.* *flos* from χλός.

It is added, *Æ.* φρίγος for ῥίγος, hence *L.* *frigus*; *frango* from ῥήγνυμι.

It is dropt, ἦν for ἔφην.

X

Γ, *G.* *ich* from ἐγώ. Hence in English, dropping the guttural, *I.*

Θ, *D.* ὄρνιχος for ὄρνιθος.

Κ, *L.* *anchora* from ἀγκύρα.

It is dropt, *læna* from χλαῖνα, *aranea* from ἀράχνη¹.

Ψ

Σφ, *D.* ψὲ for σφὲ, hence *ipse*.

It is dropt, ᾄμαδος for ψάμαδος.

Ω

Α, *I.* θῶμα for θαύμα; *P.* ἡβών for ἡβάω.

Ε, *P.* πλώω for πλέω.

Η, *A.* ἐρρωγώς for ἐρρήγώς; *pronus* from πρήνης, *cor* from κήρ.

Ι, *A.* ἀφέεκα for ἀφεῖκα.

Ο, *A.* πόλεως for πόλεος.

Τ, *I.* μῶ for μῦ.

Αυ, *I.* τρώμα for τραύμα; *plodo* for *plaudo*, *codex* for *caudex*, *sodes* for *si audes*.

Ου, *A.* λεῶ for λαοῦ; *I.* ὦν for οὖν; *D.* μῶσα for μοῦσα; *Deos* from θεοῦς.

It is added, *P.* γελῶν for γελῶν.

It is dropt, *D.* ἀμυθάν for ἀμυθᾶν; *cornix* from κερώνη.

¹ X was a guttural, a sound, which does not exist in Latin; The French and Italian languages have rejected it, and in English it has totally ceased.

DIGAMMA.

The original Pelasgic, and the old Dialects of Greece, admitted few, or no Aspirates. The Digamma was early adopted to prevent the hiatus, which the concurrence of vowels would produce ¹. Aspirates were af-

¹ The form of this character was at first a Gamma reversed, then a Gamma; afterwards it assumed the shape of a double Gamma, F, whence it derives its name. Hence it has sometimes been written Γ, as Γάβιοι for Fάβιοι, Γέθεν for Fέθεν, Γέντο for Fέντο, Æol. for έντο, Dor. for έλτο, from έλω, &c. The Emperor Claudian ordered that it should be written Ɔ, or F reversed; but probably that form ended with the inscription on his tomb, TERMINAƆT. It has frequently been expressed by B, and sometimes by K, M, II, P, Φ, X.

It cannot be ascertained with precision what was the pronunciation of the Digamma, which underwent some changes. In its origin it had a soft guttural sound, like the German *g* finál in *wenig*. Such is the present Greek pronunciation of the Gamma, which may be exemplified in the word αυγόν, *an egg*, which the Greeks pronounce of *one*, gutturalizing *one*.

From a guttural the transition was natural to the sound of our W. In this state it passed into Italy, under the form of V, and retained this pronunciation during the rougher periods of the Latin language:

The frequent recurrence of this sound must have produced an effect so harsh and inelegant, that in the most polished states of Greece it was changed into the aspirate, and in the Æolic and La-

terwards introduced into all the Dialects, except the Æolic, which adhered to the Digamma. Hence it has

tin dialects it was softened into F or V. The Lacedemonian dialect, a branch of the Æolic, always pronounced, and generally wrote, the Digamma like B, a letter, which in modern Greece has the sound of V.

The Italians, and the other nations, whose language is derived from the Latin, pronounce the Digamma V, in *vino*, *vent*, &c. like our V. In the Southern Provinces of Europe the B and the V are nearly similar in sound; and that the same similarity existed in Latin appears by the deduction of *ferbui* from *ferveo*, and by the promiscuous use of both characters in many words.

The Latin V was frequently expressed in Greek by B, as Βάρρων from *Varro*; and the Greek B was changed in Latin into V, as βάδω, *vado*. V was indeed also sometimes changed into ω; thus *Virgilius* was written Βιργίλιος and Ουίργίλιος, *Nervii* Νέρβιοι and Νερούιοι; but Vossius, and other eminent critics, give the preference to the more modern form in B.

The change of the sound of W into that of V is not confined to the Greek and Latin: in the rough Arabic language و is pronounced W; but in the soft Persian, which may be called a polished dialect of it, it is sounded V.

According to these principles, it is probable that the Digamma final, or before a consonant, was pronounced like our F, and before a vowel like our V. Thus βασιλεύς is now pronounced *vasi-lefs*. The analogy subsists in the French *neuf*, *neuve*, and in the English *half*, *halves*. But our pronunciation of the Greek and Latin languages is so different from that of ancient Greece and Rome, that it is perhaps as unnecessary, as it is difficult, to fix the genuine sound of the Digamma.

The German g, commonly expressed by gh in the English language, has shared in South Britain the fate, which the Digamma experienced in many parts of Greece, and is disused. The few

preserved the name of the Æolic. It has also with great propriety been called the Homeric Digamma. That great Poet adopted the original forms of the Æolic and Ionic Dialects¹, which threw a majestic air of antiquity on his poetry. This ancient form Homer dignifies by the appellation of the language of the Gods. Virgil, and among the moderns Tasso and Milton, successfully imitated that practice by the introduction of antiquated expressions, which removed their language from the common idiom, and cast a venerable gloom of solemnity on their style. To that principle may, in a great measure, be attributed the frequent use of the Digamma by Homer.

The use of the Digamma having been insensibly abolished by the introduction of Aspirates, the transcribers of the works of Homer neglected to mark it, and at length the vestiges of its existence were confined to a few ancient Inscriptions. The harmonious ear of the Poet had led him sedulously to avoid every hiatus of vowels; but the absence of the Digamma made him inharmonious and defective. To remove in some degree this difficulty, his Commentators interposed the

instances, in which it is sounded, follow the principle of the Digamma F, as *cough*, *enough*, *laugh*, *rough*, *tough*.

¹ It is not to be imagined that Homer adopted arbitrarily the different Dialects. His was the pure, appropriate diction of Verse, the classical language of ancient Greece, the source of all that was sublime and beautiful in Poetry, and the model of all succeeding poets.

final ν ¹, or the Particles γ , δ , τ ; but these could be only partially adopted, and were far from displaying the Poet in all the charms of his original style. Numberless passages remained in their naked deformity, and exercised the conjectural sagacity of Grammarians and Commentators. Thus in the verse, in the opening of the Iliad, $\text{Ἡρώων αὐτοῦς δὲ ἐλῶρια τεύχε κύνεσσιν}$, aware of the inharmonious effect of the concurrence of the two ϵ , they cut off the former. The quantity of the latter created another difficulty. Some doubled the λ , and others asserted that ϵ was lengthened before the liquid. But there were passages, to which even these, and similar expedients were inapplicable. A successful effort was made by the great Bentley to remove these embarrassments. The restoration of the Digamma has at length vindicated the Poet, and displayed the harmonious beauties of his original versification. To give the learner some clue so guide him through these intricacies, an alphabetical table is added of the words in Homer², which either constantly, or generally, admit the Digamma in the initial Vowel.

¹ They have even, by the addition of ν , altered the Case, and consequently the sense, of some words. An instance of this appears in the last Book of the Odyssey, 312, where $\nu\tilde{\omega}\iota\nu \epsilon\acute{\omega}\lambda\pi\epsilon\iota$ has been put for $\nu\tilde{\omega}\iota \text{ } \text{Fe}\acute{\omega}\lambda\pi\epsilon\iota$.

² Some words had originally the Digamma, but had lost it in the time of Homer; thus $\alpha\nu\eta\rho$ is said by Dionysius of Halicarnassus to have been digammated, but no trace of it appears in Homer.

ἄγω, ἄγνυμι, ἄδω, ἄλῃμι, ἄλις, ἄλωμι, ἄναξ, ἀνδάνω, ἀραιός, ἄρδω, ἄρη, ἄρισον, ἄρνες, ἄστυ, αὐσαλέος.	A } to break,	ἔδνον,	ἐκάς,
		ἔθειρα,	ἐκάστος,
		ἔθεν,	ἐκάτος,
		ἔθνος,	ἐκηλος,
		εἰδέω,	ἐκητι,
		εἶδω,	ἐκυρὸς,
		εἶδωλον,	ἐκὼν,
		εἵκελος,	ἐλεός,
		εἵκοσι,	ἐλικες,
		εἴκω, to be like,	ἐλίκωπες,
		εἵλαρ,	ἐλίσσω,
		εἰλέω,	ἐλπῖς,
		εἰλύω,	ἐλπω,
		εἰλυφάω,	ἔλω,
		εἴλω,	ἔλωρ,
		εἵμα,	ἐλώριον,
		εἶργω,	ἐνετοί,
Ε ἔ, ἔαρ,		εἶρω,	ἐννυμι,
		εἴσκω,	ἔοικα ¹ ,
		ἐκαθεν,	ἐός,

¹ Augments often retain the Digamma of the Verb, as *ἐολπᾶ* from *ἐλπω*, *ἔειπα* from *ἔπω*, &c. Many words take a double Digamma, one before the Augment, the other before the Verb, as *νοκτὶ φεφοικώς*, *ἔπειτα φεφολπα*, &c.

In many compounded words the Digamma is placed in the middle, as *προφείδω*, *ἀφεικῆς*, *κακόφεργος*, &c. It is inserted in several simple words, as *ὄφις*, *ὕλη*, &c.

It has been before observed that *i* and *u* were substituted to the Digamma. Hence to *Ἀτρέφδης* succeeded *Ἀτρείδης*; to *Ἀχαφός* *Ἀχαιός*. Thus *ἄω*, *ἄφω* made *ἄφσω* in the Future, changed into *αῖφσω*; *ψάω*, *ψάφω* into *ψαύσω*, &c.

ἄγομαι, vagor;	κεραὸς, cervus;
αἰών, ævum;	κλεῖς, clavis;
ἀλώπηξ, vulpes;	κόρος, corvus;
ἄορνος, avernus;	λαϊὸς, lævus;
ἄχαιὸς, achivus;	λαρῇ, larva;
ἄω, aveo;	λεῖος, levis;
βιόω, vivo;	λούω, lavo;
βόες, boves;	λύω, solvo;
δῖος, divinus;	μάλῃ, malva;
εἶδew, video;	μάορος, Mavors;
εἴκατι, viginti;	μάω, moveo;
ἔλω, volvo;	ναῖος, nævus;
ἔμω, vomo;	ναῦς, navis ¹ ;
ἐνδικω, vindico;	νέος, novus;
ἐνετοί, veneti;	νικῶ, vinco;
ἐντερος, venter;	οἶκος, vicus;
ἐρχω, vergo;	οἶνος, vinum
ἔρος, servus;	ὄις, ovīs;
ἔρω, verto;	ὄλω, volvo;
ἑσθῆς, vestis;	ὄχλος, vulgus;
ἑσπερος, vespera;	ὄω, voveo;
ἑστία, Vesta;	παῦρος, parvus;
ἔτος, vetus;	πρίω, privo;
ἦρ, ver;	ρίω, rivus;
ἦξος, viscus;	σκαϊὸς, sævus;
ἰὼν, viola;	ταῦς, pavo
ἴς, vis;	ὑλῃ, sylva;
ἴω, ivi;	ὑω, uvresco;
κάω, cavo;	ὠόν, ovum, &c.

¹ Ναῦς was probably pronounced *nafs*, hence *navis*. Thus Παῦρος, *pafras*, was transposed into *parvus*, νεῦρον into *nervus*.

Sometimes by other letters, among which are B, as *δύω*, *dubium*; *μόρος*, *morbus*; *ρώω*, *robur*; *ύω*, *uber*.

C, as *ἕτερα*, *cetera*.

F, as *ἀγορά*, *forum*; *ἑμίλος*, *famulus*; *αἶλος*, *felis*; *ἴνες*, *funes*; *ύω*, *fluo*.

R, as *βοή*, *Boreas*; *κλείω*, *celebro*; *ἴλαος*, *hilaris*; *μούαξ*, *murex*; *μουσάων*, *musarum*; *νύος*, *nurus*, &c.¹

In English, the Digamma has become W, as *νέος*, *new*; *vinum*, *wine*; *vicus*, *wick*; *fistula*, *whistle*; *vespa*, *wasp*; *via*, *way*. It is pronounced, without being written, in the word *one*.

V, as *ναός*, *nave*, &c.

¹ The Digamma was a principal agent in the formation of Tenses in Latin; thus from *amo*, *amai*, was formed *amavi*; from *deleo*, *delei*, *delevi*; from *cupio*, *cupii*, *cupivi*; from *audio*, *audii*, *audivi*. From *amo*, *amavo*, we have *amabo*, from *monao*, *monebo*. Perhaps this analogy may be carried to Plural Cases in *bus*. This termination was formerly more extensive; hence we find in Plautus *audibo*, *Dibus*, *hibus*, &c.

Another formation of the Latin Future has been suggested;—by the addition of *βούλομαι* or *amo* to the root of the Verb. Thus *amabo* is an abbreviation of *amare βούλομαι*, and *regam* of *regere amo*. Thus also in Italian from *amare ho*, I have to love, is formed *amerò*; and in French from *j'ai à aimer* is formed *j'aimerai*. On the same principle the modern Greeks prefix *θέλω* or *θε* to the Verb in the Future, as *θέλω γράψαι* or *θεγράψαι*. And the English Future *will*, originally *wol*, is the same as *βουλ* for *βούλομαι*, and *wol* for *volo*.

PRIMITIVES OF THE GREEK LANGUAGE.

If in the communication of ideas the mind was first employed on *existence* and *action*, it will follow that Verbs are the first principles of language. The simplest form of Verbs consists of two letters, the former denoting the Action, and the latter the Person. From these Primitives, or radical Elements, branched out into all the ramifications of Vowels and Consonants significantly combined, was formed the most copious variety of words. On these foundations arose the beautiful structure of the most perfect of languages.

The five simplest combinations are *αω*, *εω*, *ιω*, *οω*, and *υω*. Of these the last letter denotes the Person ¹, and is changed into other letters to signify the different Persons, Numbers, Tenses, and Moods. The former will be found to indicate some of the principal functions of Nature.

**Αω* signifies to *breathe*, to *flow*.

**Εω*, to *produce*, **ιω*, to *clothe*.

**Ιω*, to *send*.

**Οω*, to *bear*.

**Υω*, to *pour*, to *rain*.

¹ The First Person of the Active has the force, and the abbreviated form, of *ἔγω*, that of the Passive, of *μέ*. The most simple change of the former into the latter formed the Middle Voice. Thus *ἔω*, *I produce*, *I send* into existence; *ἔεμι*, or *εἰμι*, *I produce myself*, *I send myself* into existence, or simply, *I exist*, *I am*. **Εω*, *I clothe*; *εἵμαι*, *I clothe myself*. From the same principle the origin of the Passive Voice may be deduced.

After these *Duads*, the next combination consisted of *Triads*, formed by the addition of a Vowel, or a Consonant prefixed or inserted.

1. A Vowel inserted: *αῦω*, to breathe; *ἰάω*, to permit; *ἰάω*, to send; *ὀίω*, to bear, to think.

2. A Consonant prefixed: *ζάω*, to live; *δέω*, to bind; *κίω*, to go; *πόω*, to drink; *φύω*, to produce.

3. A Consonant inserted: *ἄγω*, to drive, to lead; *ἔδω*, to eat; *ἵκω*, to come; *ὄρω*, to excite; *ῥδω*, to flow.

From these original combinations the formation of all words will be easily deduced¹. Thus from *ἄγω* are formed *ἄγαν*, *ἀγάλλω*, *ἀγέλη*, *ἀγείρω*, *ἀγορά*, *ἄγρα*, *ἀγυιά*, &c. From *βάω* are formed *βάζω*, *βάθος*, *βαίνω*, *βαιός*, *βάλλω*, &c. From *δέω* come *δέος*, *δεῖδω*, *δειλός*, *δέμω*, *δισμός*, *δισπότης*, *δεύω*, *δέχομαι*, *δούλος*, &c.

¹ It is remarkable that the oriental Primitives generally end in Consonants. Thus from the Hebrew,

AR, to flow, are derived Aur, light, *ἀήρ*, *οὐρανός*, *ὄράω*, *ῥα*, *aura*, *aurora*, *aurum*.

AT, to fly, Aet, a bird of prey, *ἀετός*.

EL, to shine, *ἔλη*, *ἥλιος*, *σέλας*, *σελήνη*.

OR, to rise, *ὄρω*, *ὄρος*, *orior*, *origo*, *horreo*, &c.

Hence the study of Hebrew will not only enable the Christian to read the Scriptures with greater accuracy and satisfaction, but will supply the Philologist and the general Scholar with some of the most probable etymologies of many words in the Greek and Latin languages.

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ADDITIONS AND CORRECTIONS.

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3	9. Σ may be called a <i>solitary</i> Consonant, which
	— 15. and four are <i>liquids</i> :
9	25. analogous
12	20. ὠτὶ, ποδὶ.
25	penult. οες, ους ;
	— ult. οας, ους ;
30	22. derived from
31	5. τέσσαρ-ας, Att. ες, α.
	— 21. τεσσαρακαίδεκα,
37	26. to him
39	8. P.
56	5. last of two
	— 18. σμύχω,
	— 20. Dissyllables in ζω and σσω
64	ult. Verbs in αιω,
72	17. i aspirate only
77	18. as ἐτιθην, ἔθην ; or by changing the Improper Reduplication into the Augment, as ἴσθην, ἔσθην.
82	antep. ἰσάμην, ἔσάμην.
86	19. εἶπε.
93	23. dele δέω, &c.
	— 25. ἔδιον, Perf. M. δέδια.
94	16. transpose the Tenses.
99	8. δύμι,
100	6. dele and εὐράμην.
111	15. Genit.
119	last note. So Milton, <i>Or hearst thou rather pure ethereal stream</i> .
131	ult. will be here given.
135	16. significations
139	8. σωμα, Xen.
145	12. they occur chiefly in proper names,
146	19. we find
147	17. dele the instance from Statius.
148	3. The first syllable of ἀθάνατος is long in all poetry.
	— 23. Rhodopen,
150	21. those in νω
169	19. acuted
174	9. Ἀπολλῶς,
175	21. It forms the Pluperfect in η, ης, η or ειη.
197	13. TERMINAÏT.
200	18. to guide

* * Other errors, particularly in Accents and Breathings, the learner will easily and profitably correct. Thus he will know that ἐνδόξοι, page 23, last line, is incorrect by the first rule, p. 162 ;— τοσούτον, p. 19, last line, by the last note, p. 161 ;—the genitives and datives of πολὺς, p. 26, by the second rule, p. 168 ;—and that ἑσῶς, p. 23, and ἑῷς, page 74, cannot both be right.



